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A

HISTORY AND DESCRIPTION

OF

CHINESE PORCELAIN

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PLATE I.

Group of Sung Porcelain.

Buddhist Vase of Ju-chou porcelain (in centre) modelled in strong relief, with a circle of twelve standing figures round the shoulder, a seated figure of Sakyamuni Buddha with two attendants on the neck within a ring of alternating lotus flowers and serpents, and a dragon coiled round the rim guarding a disk supported on clouds. Covered with a céladon glaze of greyish-green colour and crackled surface, terminating below in a curved unctuous line before it reaches the foot of the vase. On the stand is carved in gilded letters *Ju-yao Kuan-yin Tsun—i.e.* "Kuan-yin vase of Ju(chou) porcelain," and underneath, in relief, the seal of Liu Yen-t'ing. (H. 19 in.)

Quadrangular Vase of Ting-chou porcelain (on right), with brocaded grounds and borders of spiral fret lightly engraved in the paste under a characteristic, soft, minutely-crackled glaze of creamy white tone. Also from the collection of Liu Yen-t'ing. (H. 13½ in.)

Shallow Bowl of Ting-chou porcelain worked in relief with panels containing fruit, flowers, and butterflies within a spiral border. Rim bound with a copper collar. (Diam. 7½ in.)

Tazza-shaped Bowl of Lung-ch'üan ware, with a small floral medallion engraved inside, invested with a green céladon glaze. (H. 5 in., d. 5¼ in.)

Small Vase of Kuan-yao covered with a thick, finely-crackled glaze of pale purplish blue. (H. 3½ in.)

(*Bushell Collection.*)

A

HISTORY AND DESCRIPTION

OF

CHINESE PORCELAIN

BY

COSMO MONKHOUSE

WITH NOTES BY

S. W. BUSHELL, C.M.G.

CONTAINING TWENTY-FOUR PLATES IN COLOURS
AND NUMEROUS ILLUSTRATIONS

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PREFACE.

I CANNOT begin a preface to the last work of my much-regretted friend Mr. Cosmo Monkhouse without a word to express my deep feeling of his irreparable loss. The vanished hand will be more especially missed as that of a cultivated critic of the fascinating art of the Chinese potter. His loving appreciation of the decorative value of the porcelain of the Far East was fully shown in the scholarly introductions he wrote for the catalogues of the collections of "Blue and White" and "Coloured Oriental Porcelains," which were exhibited at the Burlington Fine Arts Club in 1895 and 1896. No pen has ever painted more vividly the charm of the changes which the Chinese ring with varied tones of cobalt blue pulsating from the depths of a pellucid glaze; the brilliant ruby-like depth of the *sang-de-bœuf* and the soft sheen of the *peau-de-pêche,* in which they have ennobled the copper silicates; or the perfect harmony of the pictures painted with delicate enamel colours upon a translucent egg-shell ground, which marks the culminating point of their consummate mastery of the technique of the potter's art.

But all these points are better emphasised in the pages of the book which it has been my privilege to look through before its publication. The text was really ready for the Press, and I have only ventured to add an occasional explanatory note, always carefully initialed. The coloured plates were also finished, so that it only remained for me to

select a series of typical pieces for reproduction in black-and-white, and to write a short description of the illustrations. There is such a wonderful exhibition of Chinese ceramic art at the present moment in the halls of the Victoria and Albert Museum at South Kensington that it must be my own fault if a fairly representative series is not presented here. I am sure that Mr. Monkhouse would not have been sparing in his thanks to Mr. G. Salting for the generous way in which he has placed his magnificent collection at our disposal, and to Mr. A. B. Skinner for the personal interest he has taken in furthering the preparation of the pictures. Acknowledgments are also due to M. Solon, foremost of art potters of the day, for kindly revising the proofs; so that any of the technical points involved may be taken without further question.

Chinese porcelain has always attracted artists. Jules Jacquemart, the prince of etchers, lavished no little skill in the many illustrations which he supplied for his brother Albert's interesting but somewhat discursive works on the subject. Mr. Whistler, in his drawings made for Sir Henry Thompson's "Catalogue of Blue and White Porcelain," conveys, with the free stroke of his brush, the very touch and spirit of the original decorator. Mr. Louis Prang, in his turn, has devoted infinite pains to the composition of the sumptuous chromo-lithographs of pieces in the Walters' Collection at Baltimore, which Mr. Monkhouse notices as "almost perfect." Yet, perhaps, the newer methods of colour process in the plates which follow will be found to give a touch of actuality which has hitherto been wanting. They appeal to me, at least, as a sufficient *memoria technica* of the originals, which are, it may be added, for the most part available for comparison to anyone interested in the question.

A word may not be out of place here on the transliteration of Chinese characters into English. The system which has been adopted is that of Sir Thomas Wade, now almost universally followed in China. It forms the basis of our two best Chinese dictionaries, the large work of Professor Giles and the small, inexpensive "Pocket Dictionary" of the Rev. C. Goodrich, Peking, 1891, which everyone should possess. In this system, vowels and diphthongs are pronounced as in Italian, consonants as in English. Some consonants at the beginning of words may be aspirated, such as *ch*, *k*, *p*, and *t*, when they have an apostrophe affixed, and are written *ch'*, *k'*, *p'*, and *t'*; *t'a*, for example, being pronounced like "hit hard," with the first two and last two letters omitted. The softening of the initials *k* and *ts* before certain vowels, by which the name of the famous emperor of the eighteenth century is written Ch'ien-lung instead of K'ien-lung, and the Ming emperor Kia-tsing has become Chia-ching, is due to a well-known philological law. The author has not attempted, and indeed it would be impossible, to make the spelling uniform throughout, as it is often that of older books from which passages have been quoted.

Chinese chronology is generally based on lists of the reigns of the emperors arranged in successive cycles of sixty years, the cycle taking the place of our century. It must be noted that the whole of the year in which an emperor dies is always attributed to his reign, so that the reign of his successor only begins on the first day of the next year, when a new *nien-hao* is adopted for the new reign. Inattention to this little point has often been the source of a discrepancy in European books which is occasionally, it must be confessed, reflected in some of the quotations here.

It is well to be fairly familiar with the Chinese marks,

although they are not always to be implicitly relied upon, being attached sometimes to indicate the peculiar style of decoration, sometimes even with a deliberate intention to deceive. A particular piece of porcelain must be examined as carefully as an old picture, the quality of the paste, texture of the glaze, and technique of colouring being severally considered, as well as the form and the style of decoration. The Chinese say that to be a connoisseur "one must see much with seeing eyes." According to Mr. Monkhouse, "the best judge may be said to be the man who has the subtlest perception of small distinctions." It is hardly necessary for me to add that no better guide for the uninitiated as to what are the nice points of distinction to be looked for in the different monochrome glazes and the several characteristic styles of decoration could be wished for than Mr. Monkhouse, most accomplished of critics in this special branch of Oriental art.

STEPHEN W. BUSHELL

(*Late Physician to H. M. Legation, Peking*).

CHINESE PORCELAIN.

INTRODUCTION.

AS I had already spent much time in trying to master what was known of the history of Chinese porcelain, and had for many years been much interested in studying specimens of it, I undertook the compilation of this little handbook with a somewhat light heart. Like many others who attempt the instruction of their fellows, I had not got far when I became convinced of the insufficiency of my equipment, and that in order to reduce this to more reasonable dimensions it was necessary for me to go to school again. I was indeed somewhat encouraged to find that Dr. Bushell, the physician to the British Embassy at Peking, whom I regarded as the greatest authority on the subject, had reviewed with great kindness my Prefaces to the Exhibition of Oriental Porcelain at the Burlington Fine Arts Club in 1895 and 1896, but it was from the same kindly hand that I received the severest shock to that complacent view of my competence with which I entered on my task. This was not caused by any adverse criticism of my own writings, but simply by the announcement of a new book by himself. I had already read, and marked, and to a certain extent learnt and inwardly digested, a most interesting and valuable pamphlet by him, in which he gives an account of an illustrated catalogue of a Chinese collection of the sixteenth century*; but what (comparatively speaking) was the use of

* "Chinese Porcelain before the Present Dynasty" (extract from the *Journal of the Peking Oriental Society*), Peking, 1886.

the knowledge so acquired if the same author was going to publish a vast book dealing with the whole history of Oriental Porcelain from its birth to the present day? And this was precisely what Dr. Bushell did in his great work, "Oriental Ceramic Art, illustrated with one hundred and sixteen plates in colours and four hundred and thirty-seven black and white cuts reproducing specimens in the collection of W. T. Walters, with a complete history of Oriental Porcelain, including processes, marks, etc., by Dr. S. W. Bushell, physician to H.B.M. Legation, Peking, and an introduction and notes by William M. Laffan (D. Appleton and Co., New York)." I give the complete title in the hope that it may take away the breath of the reader as it did mine. I will add that the work is in ten sections of the largest and most inconvenient size, and the price is $500. Out of mercy to his subscribers the present Mr. Walters (the late Mr. William Thompson Walters, the founder of the collection and projector of the book, died in 1894) has recently given to them a copy of the letterpress printed separately; but this mercy was not for me, who had to undergo an exhausting combination of mental and physical exertion before I arrived at the last pages. Let not anybody think, however, that I mean to disparage in any way this princely book. Its only defect, its unwieldiness, is but a defect of one of its qualities, its almost perfect chromolithographs.

In the Introduction to the Catalogue of the late Sir Wollaston Franks's Collection of Oriental Porcelain (2nd edition, 1878), then lent for exhibition at the Bethnal Green Museum, it was stated that "all we know respecting the fabrics of [China] is derived from the valuable history of the manufactory of King-te-chin [Ching-tê-chên] prepared by a local magistrate in 1815 from older native documents, and which has been most ably translated and commented upon by M. Stanislas Julien."* But since Julien's well-known work, considerable

* "Histoire de la Fabrication de la Porcelaine Chinoise" (Paris, 1856).

PLATE II.

Round Box and Cover of Ch'êng-hua Blue and White. Painted in the miniature style of the time with cobalt blue of greyish tone. *Within* the bowl a literary graduate is seen poised on the head of a dragon holding a sprig of olea fragrans, emblem of success, in a round medallion surrounded by a broad band of flowers and butterflies. *Outside*, a band of five mailed warriors on horseback ride round in procession. *Inside* the cover a lady is standing on a balcony under a willow with playing children, beside lotus flowers blossoming in a lake. *Outside* is a garden scene, ladies disporting with fans and guitars, and children playing with toys. Underneath, pencilled in blue, there is an oblong panel with the mark—Ta Ming Ch'êng hua nien chih: "Made in the reign of Ch'êng-hua (1465–87) of the Great Ming (Dynasty)." (D. 7 in.) (*Bushell Collection.*)

additions have been made to our knowledge. Of these later publications those to which I have been most indebted are the works of Dr. Bushell, already referred to; Dr. Hirth's "Ancient Porcelain, a Study in Chinese Mediæval Industry and Trade (Leipsic and Munich: Georg Hirth, 1888)"; Grandidier's "La Céramique Chinoise (Paris, 1894)," and "The History of Ceramic Art in China, by Alfred E. Hippisley, with Catalogue of the Hippisley Collection on loan to the Smithsonian Institution at Washington" (included in Report of the Institution for 1888).

The value of these books consisted not only in the addition of new facts but in the correction of certain mistakes in M. Julien's translation from the Chinese. Though a good Chinese scholar he was not an expert in ceramics, and he appears to have worked without reference to specimens of the different kinds of porcelain described in his text. In consequence, it is often difficult to identify existing pieces as belonging to any particular kind which he describes. The word *ch'ing*, which may mean either "blue" or "green," is often translated "blue" where it means "green," with the result that the old céladon or jade-coloured porcelains are described as blue. This is an error of great importance, especially in reference to the period before the Ming Dynasty, when probably the majority of pieces of porcelain (certainly the majority of those that are left to us) were covered with a céladon glaze. Another source of confusion in Julien's translation, according to Dr. Hirth, is the word translated "flowers." This word in the original does not necessarily mean flowers, but is applied to any kind of ornament, so that although we are told that a fair potter, named Chou (under the Sung Dynasty, 960-1279), was celebrated for decorating her vases with flowers, we cannot be sure that she ever used what we call flowers as motives for decoration.

The special distinction of Dr. Bushell's fresh contributions to our knowledge is that he has drawn a great deal of

information from Chinese sources hitherto unrevealed to European readers. Foremost amongst these is the work called "T'ao Shuo," or "A Description of Chinese Pottery," in six books, which was published in 1774 by Chu Yen. This work (some translated extracts from which are to be found in Dr. Hirth's pamphlet) quotes many of the older writers and describes all the varieties of the potter's skill which became celebrated before the close of the Ming Dynasty in 1643. This work has been translated by Dr. Bushell, and though his translation has not been published in full, it has been of great value in the production of his work on "Oriental Ceramic Art." It is to be hoped that a project to publish this translation, together with an amended one of the "Ching-tê-chên T'ao Lu" (the original of Julien's book), will be carried into effect before long.

If not so important to the historian, of still more value and interest to the collector, is the illustrated catalogue of a Chinese collection of the sixteenth century, already mentioned. The original was a manuscript with coloured drawings of eighty-two choice specimens. Its author was Hsiang Yuan-p'ien, styled Tzŭ-ching, known as a scholar and "a skilful painter of landscapes and old trees, as well as of the flowering plum and of orchids." The original of this MS. was unfortunately destroyed in a fire at Whiteley's, but I have seen a copy of it, made with Chinese fidelity (illustrations and all), which is in the possession of Dr. Bushell, and a translation of its text is included in each of the works by Dr. Bushell before referred to. This catalogue throws much light on the taste of the Chinese connoisseur of the time, the kinds of porcelain which were then most rare and most prized, and the history of porcelain manufacture down to its date. Dr. Bushell kindly gave me his permission to make free with the information he has gathered from this and other sources, and it will be seen that I have largely availed myself of his kindness, especially with regard to this

FIG. 1.—HEXAGONAL LANTERN, WITH FLOWERS, BIRDS, AND BUTTERFLIES.

(*Famille verte.*)

catalogue. Dr. Hirth's pamphlet of 1888 contained much fresh information derived from personal study of Chinese documents, and is especially valuable for its study of old céladons and the mediæval pottery and porcelain trade of China with Japan, Arabia, India, Persia, Borneo, Java, and many other places as far south as Zanzibar. The charming treatise of M. Grandidier, and the scholarly introduction to Mr. Hippisley's catalogue, if not so rich in fresh material as the works of Hirth and Bushell, are worthy of serious attention, as the authors are sinologues and collectors of distinction.

The earliest collection of Chinese porcelain of which we hear was that sent to Nured-din by his lieutenant Saladin in 1171. It consisted of forty pieces only, but that must have been quite a "collection" in those days.

The oldest collection of Oriental porcelain in Europe is the Dresden collection, which was formed by Augustus the Strong, King of Poland and Elector of Saxony, between 1694 and 1705, and is therefore composed mainly, if not wholly, of pieces produced during the period of K'ang-hsi (1662-1722), the second Emperor of the present Dynasty. The existing pieces of porcelain which can be identified as having been sent to Europe before the conclusion of the previous, or Ming, Dynasty are very few. A little ivory white plate set with rubies and emeralds in the Dresden Gallery is said to have been brought over by a Crusader from Palestine, and there is a white incense-burner at Venice said to have been brought there by Marco Polo, who visited China in 1280. We hear from Dr. Hirth of a considerable trade in porcelain by sea and land in the thirteenth century, but that beautiful substance must have been almost unknown in Europe till the fifteenth century, when we hear of it in France, Spain, and Italy. It probably came through Egypt, Morocco, or Venice.

In 1487 the Soldan of Egypt sent some large porcelain vases to Lorenzo de' Medici at Florence. The oldest piece of

Chinese porcelain in England is supposed to be a céladon cup at New College, Oxford, which is said to have belonged to Archbishop Warham (Archbishop 1504-1532). Yet it may not be older than "some bowls of Oriental china, one of which was enclosed in massive silver gilt, Moresco pattern," which were given to Sir Thomas Trenchard in 1506 by Philip of Austria and Joan, who had put into Weymouth and been entertained by Sir Thomas (*see* Marryat's "History of Pottery and Porcelain," and Hutchins's "History of Dorset"). The first direct consignments of porcelain to Europe were carried in Portuguese vessels round the Cape of Good Hope in the sixteenth century, and a few pieces are still in existence in England mounted in silver-gilt of the time of Queen Elizabeth (1558-1603). These at least are Ming porcelain, principally "blue and white," produced in the reigns of Chia-ching (1522-1566) and Wan-li (1573-1619).

In the seventeenth and eighteenth centuries, especially the latter, large quantities of Chinese and Japanese porcelain were imported into Europe by the East India Companies of Holland, England, and other countries, and considerable collections were made, the remains of which are still to be found in the houses of many old families in Holland, France, and England. An artificial kind of porcelain was first made in Europe at Florence, under the patronage of the Medici, towards the close of the sixteenth century, and later on at Rouen and at St. Cloud; but the production of true porcelain dates only from the establishment of the Dresden manufactory by Augustus II. in 1709. Long before that time the potters of Delft, Nevers and Rouen had produced a clever faience substitute which imitated, fairly enough, the external appearance of the genuine ware. William III. brought with him to England a quantity of both the original and the Dutch imitations, some of which is still to be seen at Hampton Court Palace. I do not propose here to trace the history of the taste for Chinese porcelain step by step, but all who

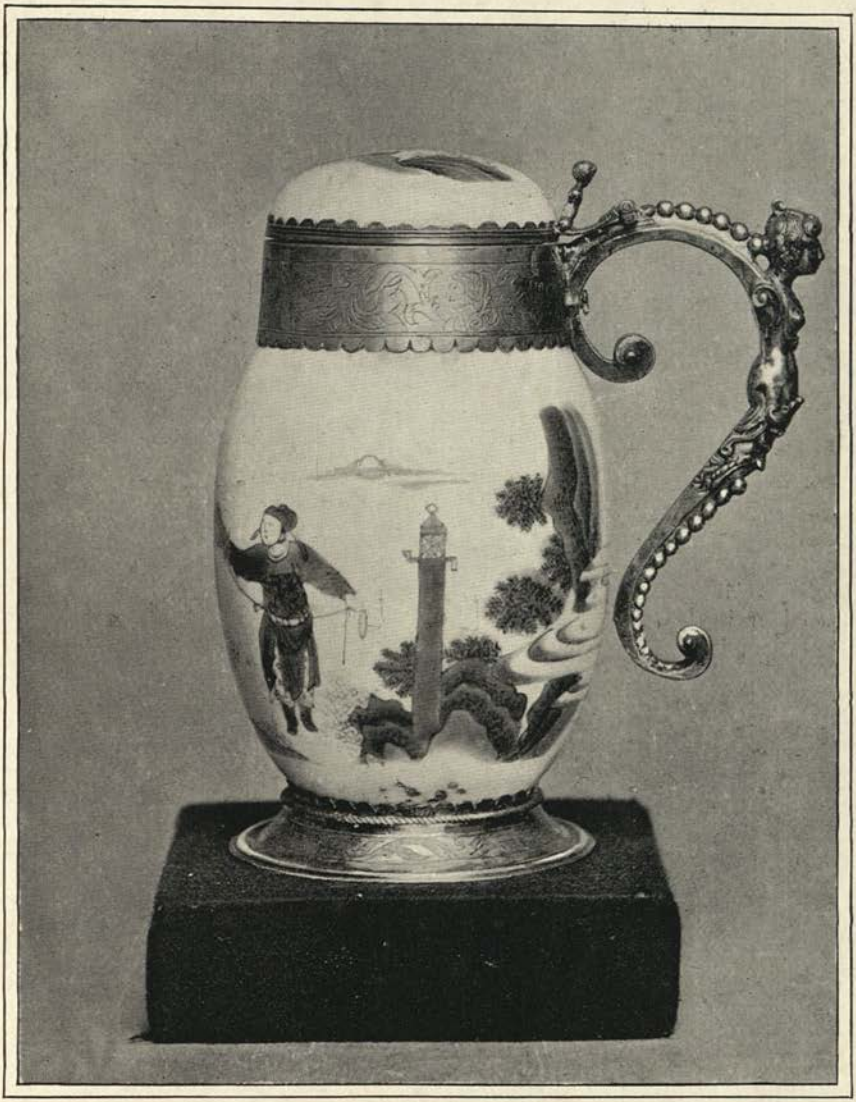


FIG. 2. — MING BLUE AND WHITE, MOUNTED IN ELIZABETHAN SILVER GILT.

are acquainted with the literature of the eighteenth century and the prints of Hogarth must be aware how fiercely the "china mania" was raging in those days. And somewhat later did not Charles Lamb write: "I have an almost feminine partiality for old China. When I go to see any great house I inquire for the china closet, and next for the picture gallery"? If we may judge from what follows, what he sought in the china cupboard were not pretty Dresden figures or Chelsea vases, but Chinese *blue and white*, "those little, lawless, azure-tinctured grotesques that under the notion of men and women float about, uncircumscribed by any element, in that world before perspective," a china teacup. Steady, however, as was the influx of Chinese porcelain into Europe, after a direct trade was established, it is evident that the pieces imported were, with few exceptions, of modern manufacture, made specially for the European market. In the first place, there was then no demand in Europe for the older ware, and, in the second, the Chinese were too fond of it themselves to let it go out of their country, where it was already extremely scarce. What Ming pieces were sent over were probably coarse pieces of blue and white of the Wan-li period, of which there was abundance; and Dr. Bushell tells us that no specimens of one class of Ming porcelain, the "five colour," were ever sent over to Europe till within recent years.

There was therefore this distinction at least between the old and the modern collector. The countess in Hogarth's "Marriage *à la mŏde*," Horace Walpole, and the proprietors of the great houses visited by Charles Lamb, knew little and cared little about the history of the "old china" they purchased. They bought it because it was grotesque or dainty, quaint or beautiful, and took its age for granted. The collector of thirty years ago was very different. He wished to combine both antiquity and beauty, and thought that the same rule applied to porcelain as to some other objects of art, viz. that beauty was a sign of age. There was much to encourage this view, as the wares produced

in certain periods of the Ming Dynasty, *e.g.* Hsüan-tê (1426-1435) and Ch'êng-hua (1465-1487) were specially prized by the Chinese, and that most of the finest pieces in the market were marked with the date marks of these Emperors. It is now, however, generally known that nearly all these very fine pieces, notwithstanding their marks, were made in the reign of K'ang-hsi, a monarch of the present Dynasty (1662-1722) and belonged to the seventeenth and eighteenth centuries instead of the fifteenth. It is evident from the catalogue of Tzŭ-ching that even before the close of the Ming Dynasty fine old pieces of the best periods were exceedingly scarce in China, and they must have been rarer still in the days of the Emperor Ch'ien-Lung (1736-1795), the author of a sonnet on the subject, written in 1776, which has been translated thus by Dr. Bushell—

Yueh-chou porcelain* of the Li Dynasty of T'ang is no longer extant.
The Imperial ware of the Chao house of Sung is rare as stars at dawn.
Yet the ancient ritual vessels† of Yin and Chou abound in the present day;
Their material, bronze, is stronger; vessels of clay are more fragile.
But though strong and rude they last, the weak and polished perish;
So honest worth wears well in daily life, and should be ever prized.
The Chu Dynasty of Ming, going back from to-day, is not so far remote;
And the artistic gems of Hsüan‡ and Ch'êng§ may be seen occasionally.
Their brilliant polish and their perfect colouring are universally lauded,
And among them the "chicken" winecups are the very crown of all.
The Mutan peonies under a bright sun opening in the balmy spring;
The hen and chicken close together, and the cock in all his glory,
With golden tail and iron spurs, his head held straight erect,
In angry poise ready for combat, as if he heard the call of Chia Ch'ang.
The clever artist has rendered all the realistic details
In a style handed down from old time, varying in each period;
But I will think only in my own mind of the ancient odes of Ch'i,
And not dare to cherish personal ease when it is time to rise early.

Some disappointment was no doubt caused to many collectors when they were forced to the conclusion that some of

* Yueh-yao, a blue porcelain made at Yueh-chou.

† Most of the porcelain vessels of the Sung Dynasty were modelled after bronze designs.

‡ Hsüan-tê (1426-1435).

§ Ch'êng-hua (1465-1487).

FIG. 3.—POLYCHROME VASE, WITH RELIEF PANELS AND BROCADED GROUNDS.

their pieces, so fondly prized as true Ming, were probably much later, but this disappointment has been greatly mitigated by the discovery that their other hypothesis was also false, and that the oldest porcelain was not the most beautiful. Collectors may now assure themselves that the date marks on porcelain are no guarantee of age, and that, even if genuine, they are no guarantee of beauty.

But date marks are not the only sign of age, and, whether genuine or not, may be some guide to the character of the pieces as they are, or at least probably were, intended to distinguish the styles of the periods they signified. There are also in the paste, the glaze, the colour, and the decoration, certain tests which distinguish the true Ming from later ware. These are mostly of a negative kind. For instance, you may know that a piece is not a Ming piece if it is decorated with blue over the glaze, but that will not (by itself) tell you to what subsequent period it belongs. But I need not repeat here what I have said on this subject in other parts of this book—I will only say that connoisseurship in this direction has not made any great advance at present for want of historical knowledge, the opportunity for comparing a large number of doubtful specimens, and on account of the comparative lack of interest in Ming porcelain since it has been shown to be generally inferior in æsthetic attraction to the best productions of the present Dynasty. The historical knowledge has, however, of late years much increased, and it is not impossible that a keener interest may soon be taken in the older and rougher ware, for even among lovers of china there are lovers of character as well as lovers of beauty, lovers of vigour as well as lovers of perfect workmanship.

Indeed, collectors of all kinds may be divided broadly into Historical and Æsthetic—though the greater number have a little of both spirits. Certainly most modern English collectors of Chinese porcelain, like the late Dante Gabriel Rossetti and Sir Henry Thompson, Mr. Louis Huth and Mr. G. Salting, have a strong inclination to the æsthetic side; the late Sir Wollaston

Franks is almost a solitary instance of a great collector of porcelain whose sympathies were predominantly historical. The collection of Mr. George Salting, now lent to the Victoria and Albert Museum at South Kensington, and the Franks collection at the British Museum, are complements of each other, and together afford an almost perfect opportunity of studying Chinese porcelain from every point of view. For completeness of historical sequence the Franks collection is probably the finest in the world, and for "quality" it would be very difficult to match Mr. Salting's.

Such collections as these, or those of M. Grandidier (Louvre), Mr. Hippisley's at Washington, Mr. Walters' at New York, not to mention others, are growing daily more difficult, are now indeed almost impossible, to acquire. At least the attempt can only be made by those whose purses are very long. To such collectors this little book will be of slender service, and for the formation of such collections I can give few hints. Such words as I can say on collecting will be least useless to those who cannot afford to buy magnificent pieces, but still desire to possess interesting and beautiful ones. To these I would say that it is still possible to make a small collection of such specimens at a reasonable cost. I do not say it is easy to do this, for it needs taste, knowledge, and patience. By taste I do not mean what would be generally accepted as fine taste, for that is apt to alter with the fashion, but a genuine personal taste, which leads a man to take this because he likes it, and reject that because he does not. No one is an art collector in the truest sense who does not follow this simple but essential rule. He may need the advice of others in questions of authenticity, price, etc., but the impulse to acquire should come from within. Otherwise his collection, however fine, will be a part of his goods and chattels, not of himself; he may be proud of it but it will never yield him the highest enjoyment of possession. Even to the casual spectator this exercise of individual taste will give a collector interest. The taste may be for the beautiful or the grotesque,

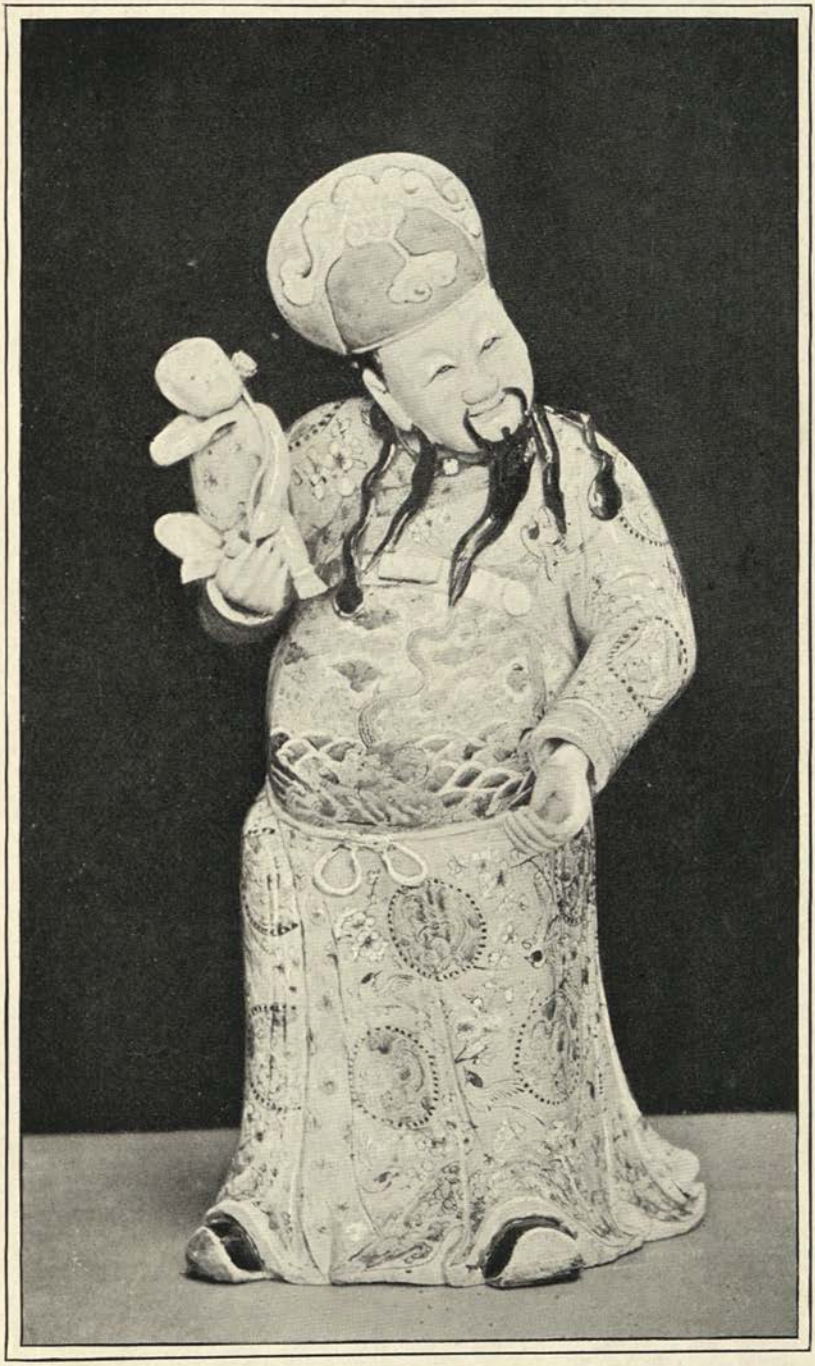


FIG. 4.—FU HSING, GOD OF HAPPINESS.

for form or colour, it may be as eccentric as it may, but the mark of personal preference will give it a character and an existence of its own.

As to knowledge, the beginner should remember that book knowledge, however interesting, will not help greatly in the training of the eye, which is the most important part of a collector's education. The difference between what is finest and what is next fine is often a very slight one to ordinary uninformed sight, and the best judge may be said to be the man who has the subtlest perception of small distinctions. To take a class of Chinese porcelain which has special attractions for the English collector—I mean "blue and white"—the variations in the blue and in the white also are almost infinite, and a perfectly trained eye should distinguish the best from the second best, not only when he sees them together, but when he sees them by themselves. This kind of knowledge is only to be acquired by frequent comparison. Much may be done by examination of fine collections, but there is no way so sure as the possession of one of your own that you can live with from day to day, and handle as much as you like. It is not necessary that the pieces you possess for such training purposes should be "important specimens," or even perfect. The very finest blue can be found in the very smallest pieces (perhaps the so-called hawthorn jars are an exception) and a mere fragment is enough for a test piece. There is no reason why a man should not train his eye so perfectly from a collection of small and even broken pieces, that he can scarcely be deceived by the cleverest forgery. But I do not suggest that he should confine his purchases to purely educational purposes. Let him "launch out" if he sees anything which seems to him specially desirable. He will no doubt make mistakes at first, but these will be not the least valuable part of his training as a connoisseur. Even connoisseurs are taken in sometimes. One of them gave me only a few days ago a Japanese copy of a piece of Wan-li porcelain, which he had bought as a companion to a genuine piece of his own. He

did not discover the deception till he compared the two minutely. What is true of "blue and white" is also true of glazes and enamels—an eye can in either case be thoroughly trained only by constant and close comparison of many pieces. Nor is it only the eye that has to be trained; there are subtle differences of surface which can be detected only by the touch.

Patience is, I need scarcely say, a requisite for all collectors, whether rich or poor. The former, indeed (except in the case of extraordinary pieces, for which there is a competition of purses), need only wait till a coveted piece appears; but the poorer, with whom, I confess, I have a greater sympathy, have to wait till they can obtain it at a modest price. A bargain is dear to all collectors, and in stalking it and securing it there is real and legitimate "sport." The true sportsman will indeed disdain certain fields, especially the cottages of the poor; but auction rooms and shops are fair game, and a man of fine taste and sound knowledge may sometimes secure unexpected treasures, even at Christie's and some of the finest shops. These, indeed, will seldom belong to the more fashionable kinds, like brilliant blue and white or ruby-backed egg-shell plates, but they may be still greater treasures to the true collector, whose taste is not regulated by market prices.

FIG. 5.—LU HSING, GOD OF RANK.

Part I.

HISTORICAL.

THE History of Chinese Porcelain may be divided into four great periods.

Period I., of which no specimens exist, extends from the disputed date when porcelain was discovered to the Sung Dynasty, which commenced in A.D. 960.

Period II., from the commencement of the Sung Dynasty to the commencement of the Ming Dynasty, when there was no painted decoration (960-1367), and all colour was contained in the glaze.

Period III., the Ming Dynasty, during which decoration was mainly confined to painting under the glaze and coloured glazes, but over-glaze enamels were introduced (1368-1643).

Period IV., from the close of the Ming Dynasty to the present time, when decoration with over-glaze enamels was brought to perfection (1644-1901).

PERIOD I. BEFORE A.D. 960.

As no specimens exist, or at least can be identified, of porcelain produced before the commencement of the Sung Dynasty (A.D. 960), the interest of the collector in the history of porcelain before this date consists principally in the solution of a few doubts.

The most important of these is the date at which porcelain was first invented—meaning by porcelain a substance

showing an incipient vitrification of the mass and translucid. It differs from nearly all pottery or faience in both these respects,* and from stoneware in being translucid. The Chinese are not so particular; they apply their equivalent for porcelain (*Tz'ŭ*) to stoneware which has a good ring; so that if it should be discovered beyond doubt when *Tz'ŭ* was first made, we should still be in doubt as to the date of the discovery of porcelain, as that word is used in Europe.

There is no doubt that a vitrified stoneware, with a good ring, was made in China before what we call porcelain, and much of comparatively late Chinese ware, which is covered with single glazes, is of this character, and difficult to distinguish if unbroken.

The claims to the antiquity of porcelain put forward by Chinese historians go back to the prehistoric Emperor Huang-ti, who is stated to have commenced a reign of one hundred years in 2697 B.C., and the legendary Emperor Yu-ti-Shun is stated to have himself made porcelain before he ascended the throne in 2255 B.C.

These claims appeared for a while to be supported by the discovery of some little Chinese bottles in Egyptian tombs dating from at least 1800 B.C. (Rosellini: *I monumenti dell' Egitto,* 1834), but their title to such remote antiquity was destroyed by their own inscriptions, which were in a grass or cursive character not introduced till 48 B.C., and were quotations from poems written during the T'ang Dynasty (A.D. 618-906).

We have something like trustworthy evidence that porcelain was made during this Dynasty, if not before.

We have Chinese records of two kinds of ware made under the Sui Dynasty (581-617) which may have approached very nearly to porcelain—(1) a green porcelain manufactured under Ho Chou, or Ho-Kuei-lin, president of the Board of Works, as a substitute for glass, the secret of making which had been lost;

* The finer pottery of Persia is translucid, although the vitrification has not reached the same degree.

FIG. 6.—SHOU HSING, GOD OF LONGEVITY.

and (2) a ware produced by a man named T'ao-Yü, which was like jade (a semi-transparent stone like semi-opaque glass). The reputed name of the workman means "pottery jade," and is probably the name of the ware and not of its maker, unless it was a nickname.

At the close of the Sui or the beginning of the T'ang Dynasty a porcelain, white in colour and bright as jade, was made by Ho Chung-ch'u, a workman who came from Hsin-p'ing, a district in the State of Ch'en, corresponding with the modern Huai-ning district in Honan province.*

During the T'ang Dynasty no fewer than seven different descriptions of porcelain are enumerated, called after the different places where they were manufactured—Hung-yao, Shou-yao, Yo-yao, Wu-yao, Ting-yao, Yueh-yao, and Shu-yao. Some of these *yaos* may not have been what we call porcelain, but the Shu-yao, made at the city of Ta-i in the department of K'iung-chou, in the (present) Sze-chuan province, probably deserved this name, as it is described as snow-white in colour, with a clear ring, thin but strong, and graceful in shape.

Finally, any remaining doubt as to the manufacture of true porcelain under the T'ang Dynasty is removed by an Arab traveller of the ninth century, whose narrative is translated by Reinaud, Vol. I., p. 34. "There is," he relates, "in China a very fine clay with which they make vases, which are as transparent

* This is an incorrect geographical identification by M. Stanislas Julien which has led most subsequent writers astray. Hsin-p'ing, as I have shown at some length in my "Oriental Ceramic Art," was the old name of the district in the province of Kiangsi, from 621 to 716, which was afterwards called Fou-liang Hsien, and has kept this same name from 742 to the present day. This district, which is mentioned in the contemporary annals of the T'ang Dynasty as having furnished supplies of porcelain for the imperial court as early as the seventh century, has been the seat of the imperial potteries since the year 1004, when Ching-tê-chên was founded there. It is the chief source of kaolin in China, and the other materials used in the manufacture of porcelain are found in the vicinity, so that it is quite possible that the early production known at the time as "artificial jade" was intrinsically of the same nature as the translucent kaolinic pottery which we call "porcelain."—S. W. B.

as bottles: water is seen through them. These vases are made of clay."

If the invention of porcelain dates no farther back than the ninth century (A.D.), the antiquity of that beautiful substance is very respectable. M. Stanislas Julien, the well-known translator from the Chinese of the History of King-te-tchin (or, as others prefer to spell it, Ching-tê-chên), placed it in the Han Dynasty (206 B.C. to A.D. 220), and conjectures that it occurred between 185 B.C. and A.D. 87; but most later authorities, like du Sartel, Dr. Hirth, M. Grandidier, and Dr. Bushell, refer it to the T'ang Dynasty. On the other hand, the learned collector and Chinese scholar, Mr. Alfred E. Hippisley, still clings to the earlier theory, mainly on the ground that it was during the Han Dynasty that the word *t'zŭ*, now used by the Chinese to distinguish porcelain from pottery (*t'ao*), was first used.

Even with the descriptions of porcelain made under the T'ang Dynasty, and the following five short-lived Dynasties, 907 to 959, the collector has little concern, except in so far as they appear to have resembled the wares fabricated in later times. The majority of pieces were of that sea-green which is known as céladon, but yellow-black, blue, yellow, and white porcelain were also made. The Emperor Shih-tsung (954-959) of the After Chou Dynasty, is specially celebrated in the history of Chinese ceramics for having issued an imperial order that porcelain intended for the palace should be "as blue as the clear sky after rain." It was made in the district of Pien, in the province of Honan, and is described as sky-blue in colour, thin as paper, and giving out a clear musical sound when struck. It is said that in subsequent years, when it became exceedingly rare, bits of it were treasured and used as cap ornaments or pendants to necklaces. It was called Yü-yao, "Imperial porcelain," and after the accession of the next Dynasty (Sung) Ch'ai-yao, Ch'ai being the Emperor's family name.

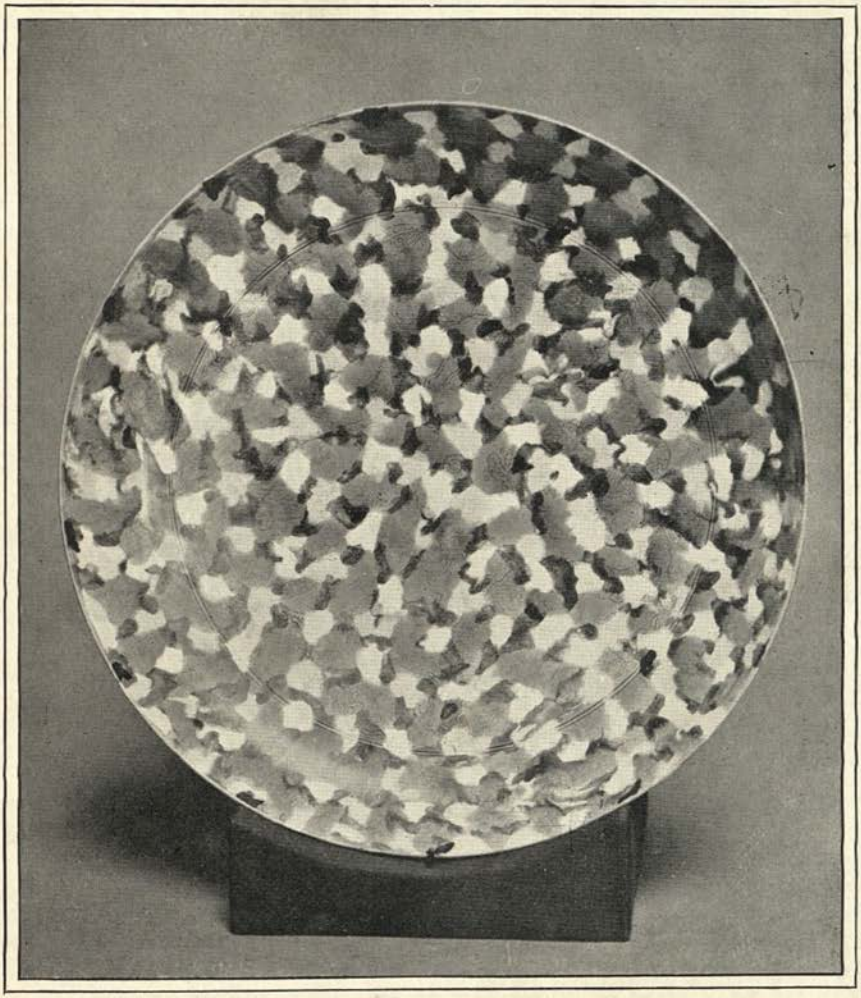


FIG. 7.—TIGER-SPOTTED DISH OF IMPERIAL WARE.

The most important event in the history of Chinese porcelain, which occurred during this first period (*i.e.* before 960), was, except the invention of porcelain itself, the foundation by imperial decree of a manufactory at Chang-nan-chên, afterwards called Ching-tê-chên after the Emperor Ching-tê (1004-1007), who established another factory there, and ordered date marks to be inscribed under pieces made for the palace. Other private factories soon sprang up there, and it gradually became almost the only place where the fabrication of artistic china was carried on. But, during the Sung Dynasty, artistic porcelain was still made at many places. Imperial factories were established at Pien-liang, the present department of K'ai-fêng in Honan province, between 1107 and 1117, where pieces of special quality were made for magistrates, and, when the Court removed south before the advancing Mongols, at the southern capital, Hang-chou in Cheh-kiang province.

Period II. (960-1367).

Sung Dynasty (960-1279).
Yuan Dynasty (1280-1367).

During this period porcelain was decorated with several different colours, yellow, black, purple, blue, etc., but the céladons predominated so much that it may not improperly be termed the Céladon period. They were made at several places and appear to have been of various tints and qualities, pale green, bluish green, deep onion, grass green, and the superior kind of imperial ware, emerald. These have been imitated over and over again from that time to this, and it would appear to be impossible to identify as genuine Sung pieces any except those produced at Lung-ch'üan, which had this peculiarity: The paste was of fine white clay, but where exposed to the fire the unglazed portions turned a rusty red. They are therefore identified by a ferruginous ring on the base or foot where they were unglazed. There are some céladons made of clay which is

itself red, and many imitations in which the clay is white and the red ring has been artificially coloured; but it is said by Dr. Hirth that the pure Lung-ch'üan can easily be distinguished from all imitations. The same peculiarity seems, however, to have belonged to some later céladons made by the brothers Chang. The older Lung-ch'üan dates from the end of the tenth or the beginning of the eleventh century, the céladons of the brothers Chang (Ko-yao, or Chang-yao) to the twelfth century, but all seem to have been produced in the Lung-ch'üan district. But the most beautiful of all the céladons, superior to the imperial (Kuan-yao) and the Ko, were called pi-yao, and made at Juchou.* Although the modern collector is not likely to come across any specimen of the rarer or more delicate kinds of the Sung céladons, he may be interested in reading descriptions of some of them by a Chinese connoisseur of the sixteenth century, when there were a few pieces left.

"INCENSE BURNER. **Ting** of **Ta Kuan** porcelain, *i.e.* imperial porcelain of the Sung Dynasty. Of rounded form with loop ears and three cylindrical feet, the body composed of three monstrous ogre-like faces with prominent features and protruding eyes, with the intervals filled up with thunder-scroll pattern finely engraved. Taken [that is, the shape and decoration taken] from the same collection of ancient bronzes as No. 1.† The glaze is of a pale green colour, clear and lustrous, like a precious emerald in tint, the whole surface covered with marks like those of cracked ice. It is a rare example of the imperial ware of the period, and also came out of the palace. I saw it at Nanking, at the palace of the Governor, Chu Hung, Grand Tutor. (H. 4 in., diam. 4 in.) 2."

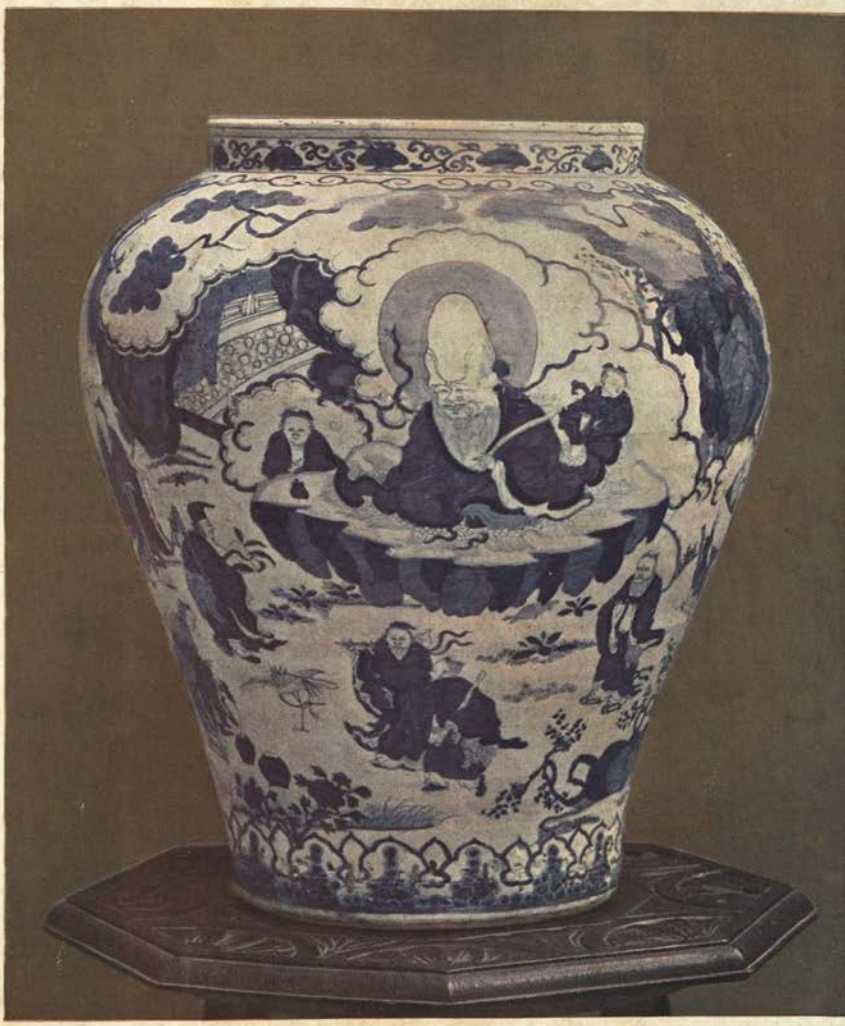
"INK PALLET. **Yen**, of Sung Dynasty **Ta Kuan** porcelain, made for the use of the Emperor. The outline is like that of a vase with loop handles for passing string through to hang it on

* The Buddhist lustration vase illustrated in Plate I. is given on the best Chinese authority as an example of Juchou porcelain of the Sung Dynasty.—S. W. B.

† *See* page 21.

PLATE III.

Large Jar of Chia-ching Blue and White. Painted in shaded blues of the deep full tone characteristic of the period, with a picture of the Taoist genii worshipping the god of longevity. Shou Lao, with a nimbus encircling his protuberant head, is seated with two attendants on a rock shadowed by pine and prunus trees, surrounded by his attributes, deer, tortoises, and storks; the roof of the Taoist paradise is seen half-hidden by clouds in the background, the eight genii (*pa hsien*) occupying the foreground, while the twin merry genii and many other saints of the Taoist pantheon are represented on the back of the vase. Conventional floral borders complete the decoration. Underneath, within a sunk panel, is pencilled in blue the inscription—Ta Ming Chia ching nien chih: "Made in the reign of Chia-ching (1522–66) of the Great Ming (Dynasty)." (H. 21 in.) (*Bushell Collection.*)



the wall. An oval is left unglazed in the centre for rubbing the ink on, showing the red paste; below, the margin is unglazed; the centre is decorated with the figure of an elephant, and with a mystic diagram above, engraved under the glaze, which is of light green colour and coarsely crackled. (L. $5\frac{1}{2}$ in., br. 4 in.) 8."

"PENCIL REST. **Yen Shan**, of Sung Dynasty **Ko** porcelain in the form of a peaked hill, from a bronze design of the Han Dynasty, covered with a pale green glaze coarsely crackled, of antique work and bright colour. (H. 1 in., l. 4 in.) 11."

"TALL SHAPED WATERPOT, with cover, **Kao tsu tou Shui ch'êng** of Sung Dynasty **Lung Ch'üan** porcelain. Decorated with chrysanthemum flowers and polyporus heads on the body, a formal leaf pattern round the knob on the cover, defined in deep emerald green, on a ground of pale green the tint of fresh moss. (H. 4 in.) 12."

"VASE, **Ku**, of **Ju** porcelain of the Sung Dynasty. Of slender horn-like form, with wide spreading mouth [the so-called beaker shape]; with ornaments in relief, grotesque heads with scrolls engraved on the body, palm leaves with scroll pattern on the neck; copied from an ancient bronze. Covered with a pale bluish green glaze coarsely crackled. Specimens of **Ju chou** porcelain are very rare, and when met with usually plates and bowls. A perfect unbroken flower vase like this is almost unique; and as it excels both **Kuan** and **Ko** porcelain both in form and glaze it is far more valuable. I saw it at the capital in the collection of Huang General of the Guards, and they told me that he had given 150,000 cash for it. (H. $6\frac{1}{2}$ in.) 19."

"VASE for washing brushes, **Hsi** of Sung Dynasty **Tung-ch'ing** porcelain. Of hexagonal form with lobed border, decorated in panels with formal sprays of flowers, plum blossom, polyporus fungus and grass, chrysanthemum, bamboo, etc., carved in relief under a glaze of bright green colour like precious jade, raised in faint millet-like tubercles. (H. 5 in.) 70.

Thus Hsiang Yuan-p'ien, who flourished during the second half of the sixteenth century, styled Tzŭ-ching, a native of Chia-ho. The foregoing extracts are taken from a manuscript called "Illustrated Description of Celebrated Porcelain of Different Dynasties," which has been translated by Dr. Bushell. Out of the eighty-two specimens described and figured in this work, forty-two are referred to the Sung Dynasty, only one to the Yuan, and thirty-nine to the Ming. Of the Sung pieces twenty-six are céladons, ten of which are imperial (**Kuan** or **Takuan**), eleven **Lung-ch'üan**, three **Ju**, and of **Ko** and **Tung-ch'ing** one each. It will be observed that in the description of the **Ju** piece, Tzŭ-ching says that this porcelain is very rare, and a perfect, unbroken flower vase of it almost unique. Most of the specimens were crackled, the crackle generally described as coarse, and the different shades of colour are likened to pale emerald, onion sprouts, greenish eggshell, grass and moss, while one or two are called bluish green. The decoration of céladons, and indeed of all Sung porcelain, was confined to engraving and modelling under the glaze, and though the terms painting and shading are used by Tzŭ-ching, it is evident that he refers only to the application of more than one shade of glaze for the sake of variety or for the emphasis of certain parts of the engraved pattern. The filling of the engraved lines with the same coloured glaze would do the latter, as the deeper the line the deeper the colour.

The coloured glazes other than green used in the Sung period were pale blue (called by the Chinese moon-white, by the French *clair de lune*), white, purple and black, red, deep blue, and glazes variegated in colour by accidental changes in the kiln. The pale blue was probably an imitation of the Shih-tsung, or Ch'ai "blue as the clear sky after rain" colour. It is also probably confounded with the céladons. But such pieces of the pale blue of the Sung Dynasty as have survived are clearly of a pale cobalt blue tinged with

lavender, or light purple from manganese.* The pieces are generally finely crackled, and often have streaks or "clouds" of the warmer purplish colour—sometimes approaching red. The most celebrated of the factories was that of Ting-chou, where brilliant white, purple, and black were produced from 1111 to 1125. This was afterwards called Pei-ting or Northern Ting, to distinguish it from the ware of the same description afterwards made at Hang-chou, which was called Nan-ting or Southern Ting. It often had marks like tears, due, it is supposed, to the glaze being sprinkled or blown on (*soufflé*). The white in Tzŭ-ching's time was the most plentiful, then the purple, and rarest of all the black, of which he had seen only one specimen. He describes this as well as six of the white and four of the purple. Here are a few of the most interesting of these descriptions.

"INCENSE BURNER. **Ting**, of white **Ting** porcelain of the Sung Dynasty (960-1279). Of quadrangular form, with two loop handles, resting on four legs curving upwards at the feet, with antique design carved in high relief. Copied from a sacrificial vessel dedicated to the ancient sovereign **Wên Wang** figured in the **Po-ku-t'ou** of **Hsüan-ho** (1119-1125). It was made at the imperial manufactory, and is perfectly fashioned, and delicately engraved like bullock's hair or fine silk. The **ting** is square and upright, and stands without leaning a hair's breadth, all its parts exactly proportioned. The glaze is uniformly lustrous and translucent, like mutton fat or fine jade. It is a choice specimen of the Ting-chou pottery, and stands pre-eminent among the sacrificial vessels of different potteries, such as is, alas, rarely to be seen in the present day. It was shown to me in the palace of the Prince of Chin. It had a stand and cover carved out of fragrant lign-aloes, crowned by a lizard of precious green jade. (H. 4½ in., diam. 3½ in.) 1."

"INCENSE BURNER. **Ting**, of purple **Ting** porcelain of the

* The typical colour is shown in the small vase of the period illustrated in the left-hand corner of Plate I.—S. W. B.

Sung Dynasty. Of form similar to the last, taken from the K'ao ku t'ou, the body engraved with grotesque heads and scroll border above, a band of cicada-like foliations below. Covered with a bright purple glaze uniformly clear, a beautiful tint like that of ripe grapes. The Ting-chou porcelain is generally decorated with a white glaze, the purple and black glazes being much rarer. Such a fine example of the purple variety as this is seldom seen. I bought it for ten taels of silver at Peking from a dealer exhibiting at the Buddhist temple, **Pao kuo ssŭ.** (H. 3½ in., diam. 4 in.) 3."

"DUCK-HEADED VASE. **Fu Tsun**, of Sung Dynasty, black **Ting** porcelain. Bottle-shaped, with swelling body and ringed neck, which curves over to end in a duck's head, a round orifice with small cover being on the convexity of the curve. The black colour is painted on the head and neck, gradually fading away on the body of the vase, which is enamelled white. The black glaze is extremely rare in **Ting-chou** porcelain. I have seen hundreds of specimens of the white, scores of purple brown, but only this one of black in my whole life. (H. 6 in.) 35."

The place at which the greatest variety of colours was produced was Chün-chou. Tzŭ-ching says, "Of the colours used in decoration at this factory none excelled the vermilion red, and the aubergine purple, the moonlight white [*clair de lune*], and pale green [céladon] being both inferior glazes." Here were also produced variegated vases, called *yao pien*, or "transmutation" vases, by the Chinese, and *flambé* by the French (*see* page 61). In the great Walters collection at New York is a flower pot ascribed by Dr. Bushell to this factory, which is of a very deep blue, clouded and streaked with bright red. According to the T'ao shuo, or Treatise on Pottery, as translated by Dr. Bushell, "Among these porcelains [**Chün**], flower pots and saucers for growing sword-grass are the most beautiful"; the others, namely, barrel seats, censers and boxes, square vases and jars with covers, were considered inferior on account of their

yellowish, sandy paste. From the following descriptions of pieces by Tzŭ-ching, it is evident that Chün porcelain varied much in quality and had increased in estimation in process of time. The potters of Chün seem to have attempted innovations in both design and decoration, a dangerous thing to do in so conservative a country as China, and the "transmutation" vases in which the colours were accidentally variegated by the action of the kiln were at first looked upon as failures.

"SMALL JAR. **Hsiao Tsun**, of Sung Dynasty **Chün** porcelain, of globular form, with two boldly designed phœnixes moulded in high relief as handles, interrupting a border of spirally ornamented medallions. The source of the design is unknown and probably was original, yet the workmanship and form are alike excellent, such as certainly could not have come from a common artificer. Chün-chou porcelain is put at the bottom of the Sung potteries, yet a jar like this one, of elegant form, good colour, and fine engraved work, equals, if not excels, as a flower vase, one of Ju, Kuan, Ko, or Ting pottery. It is marked beneath with the numeral *wu* 五 (five), an additional proof that it is really a Chün piece. It is happily in my own collection. (H. 3½ in.) 20."

"MINIATURE BOTTLE. **P'ing**, of Sung Dynasty **Chün** porcelain, with rounded body and folded bag-like mouth. Glaze of a variegated reddish-brown colour, such as is vulgarly called 'ass's liver' or 'horse's lungs.' This is one of the tiniest of vases, being little more than an inch high, fit to hold a pearl orchid or a jasmine flower. 30."

Under the Yuan (Mongol) Dynasty (1280-1367) the manufacture of porcelain is said to have deteriorated, but little is known about it. After naming the different wares produced under this Dynasty, Mr. Hippisley says (p. 408): "No specimens of these wares have, however, so far as I am aware, survived to the present day, and among those which Chinese connoisseurs now declare to be real products of the Yuan Dynasty one seldom sees

any but such as are of a uniform whitish purple, with deep red splashes. Tzŭ-ching describes but one piece of it only, as follows :—

"SMALL BOTTLE-SHAPED VASE. **Hsiao P'ing,** of **Shu-fu*** porcelain of the Yuan Dynasty (1280-1367), with globular body and expanded, garlic-shaped mouth. Decorated with dragons in the midst of clouds and lion's-head handles, all quaintly engraved in the paste under a white glaze. The porcelain of our own [Ming] dynasty of the reigns of **Yung-lo** and **Hsüan-tê** decorated with patterns engraved under a white glaze, was made after this imperial porcelain. The **Shu-fu** porcelain itself was copied from the **Ting chou** porcelain of the Northern Sung Dynasty, and this bottle in its paste and form, in the colour of the glaze, and in the engraved design, is altogether like a **Ting** piece. In outline and size it is exactly fit for the library table to hold a spray of narcissus, begonia, golden lily, or dwarf chrysanthemum. This is also from my own collection. (H. 4 in.) 21."

Although it is only too probable that the English collector may never come across any real specimens of Sung porcelain, such an event is not by any means impossible, as specimens still exist, especially of the céladon class, and Tzŭ-ching's descriptions will aid him in identifying them if he does so, or, at all events, in recognising later pieces which have been made on Sung models. He should remember that they were nearly all made in imitation of ancient bronzes as to shape and decoration, and, if not, in the shape of some natural object or fabulous animal,† that they were decorated with incised lines or moulded ornament in low relief, and that their colour was always in the glaze, neither under nor over it. The cups were without saucers or handles, and were often raised on a stem like a tazza. A great number of the pieces were sacrificial vessels, incense burners, pricket candlesticks, and flower vases, objects hitherto made of bronze.

* *See* Mark No. 58.

† These might also have been copied from bronzes.

FIG. 8.—PURPLE AND TURQUOISE FIGURE OF LAN TSAI-HO.

Period III. (1368-1643).

Ming Dynasty (1368-1643).

During the long and famous native Dynasty of the Mings the manufacture of porcelain progressed and flourished greatly. In both skill of execution and beauty of decoration it may be said to have grown to full manhood, though it yet had many graces to acquire. Great quantities of polychrome porcelain were produced during this Dynasty, but the manufacture of what we call "blue and white" so predominated that it may not be improperly called the "Blue and white" period—in the same sense as I have called the previous Dynasties the Céladon period.* There is probably no "blue and white" porcelain of an earlier date in existence, but Chinese writers speak of porcelain painted with flowers under the Yuan dynasty in the departments of Fu-chou and Chien-chang, and both these descriptions (called Liu-ch'üan-yao and Nan-fêng-yao respectively) are said to have been preferred to the productions of Ching-tê-chên. If this be true, it would account for the popularity of similar decoration in the early years of the Ming Dynasty. In 1369 a special factory was established at Ching-tê-chên for the use of the palace, where a ware of a specially fine quality was produced for magistrates. In the same reign (Hung-wu, 1368-1398) the Emperor ordered vases to be inscribed with the date mark of four or six characters, the former giving the imperial name, or *nien-hao*, and the latter the name of the Dynasty also. Similar orders had been given by the Emperor Ching-tê (1004-1007), and there is a piece in the Franks collection with the date mark of Yuen-fung (1078-1086), but the genuineness of this is very doubtful, and for practical purposes date marks may be taken as commencing with Hung-wu (1368-1398). In this reign the colours were blue, black, and the purest white, and among the

* It must at the same time be always remembered that most of the blue and white, and the céladon also, in modern collections, were made during the present Dynasty, which commenced in 1644.

pieces of the special ware manufactured at Ching-tê-chên were: (1) blue flower jars painted, with two dragons sporting among the clouds; (2) large blue jars, with two dragons as above, and flowers of the Nymphæa lotus; (3) jars of white porcelain with blue flowers; (4) large jars, ornamented with four blue dragons arranged in an arch, sporting in the waves of the rising tide; (5) jars with blue flowers for containing fish; (6) porcelain jars, of pea-green colour, etc. In the Franks collection at the British Museum are two pieces with the mark of Hung-wu.

"No. 280. VASE, six-sided, of a barrel shape. Chinese porcelain with ornaments in low relief on a deep buff ground, consisting of vases, weapons, etc., picked out in blue and dark brown under the glaze. (H. 8¼ in.)"

"No. 782. EIGHT-SIDED DISH. Chinese porcelain, painted in blue; in the centre a river scene, with a man crossing a bridge; round this a narrow border divided into two portions, one of them with a trellis diaper, the other with birds and prunus blossoms, placed alternately; the border divided into eight compartments, four of them with quatrefoil panels on a pale blue ground, enclosing plants, etc., the other four with different patterns, one of them being a landscape with two figures gazing upwards; at the back, plants. (Diam. 13½ in.)"

The most celebrated (amongst Chinese connoisseurs) of the earlier Ming periods was that of Yung-lo (1403-1424). The blue and white porcelain produced in this period was regarded as third in rank, being excelled only by those of Hsüan-tê (1426-1435) and Ch'êng-hua (1465-1487). The blue employed is stated in the annals of Fouliang to have been brought from some Mohammedan country (probably Persia) as tribute, and was known as Mohammedan blue, to distinguish it from the inferior native blue. It was called Su-ma-li or Su-ma-ni blue in the periods Yung-lo and Hsüan-tê, and also Su-ni-po in that of Ch'êng-hua. Further supplies were obtained during the periods Ch'êng-tê (1506-1521) and Chia-ching (1522-1566).

PLATE IV.

Quadrangular Vase, two Jars with covers, and two Beakers, of Ming porcelain, decorated in "five colours." The vase exhibits scholars walking in gardens, with panels of fruit and flowers and fret borders; dragons and phœnixes alternating on the neck. The jars have a familiar scene with ladies and children; a game of go-bang with a soldier carrying a flag hurrying up to report an imminent defeat, the players absorbed in the game being deaf to the news—a well-known story in China. The beakers are ornamented with boys in mock procession, and with birds and flowers, over encircling bands of sprays of flowers and fruit. The blue is painted on the raw body under the glaze, while the other colours, green, yellow, red, and black, are enamels painted on over the glaze, and fixed by being re-fired in the muffle stove. The vase is marked—Ta Ming Ch'êng hua nien chih, but it probably, like the others, is really to be referred to the reign of Wan-li (1573–1619). (H. 13 to 16 in.) (*Bushell Collection.*)

There are two pieces in the Franks collection which bear the Yung-lo mark. They are blue and white inside, but outside of a brilliant red, a colour for which the period was also noted.

"No. 842. PAIR OF BOWLS. Chinese porcelain; inside painted in blue; two children, one of them riding a hobby-horse; outside a brilliant red, with scrolls and flowers of an archaic style in gold. (Diam. 4¾ in.)"

The period of Yung-lo is also marked by the introduction of very thin or eggshell porcelain. The only specimen of the period described in Tzŭ-ching's album is a small cup of this kind, which is called *t'o-t'ai*, or "bodiless."

"CUP, **Pei**, of Ming Dynasty **Yung-lo** (1403-1424) porcelain. Of round depressed form, slightly swelling below, these cups can be used either for wine or tea; they are as thin as paper, called **t'o-t'ai**, 'bodiless.' Covered with white enamel over five-clawed dragons and phœnixes among clouds faintly engraved in the paste. Below they are marked **Ta Ming Yung lo nien chih**, the characters also faintly engraved under the glaze. There are not a few of these wine cups left, yet they are highly appreciated by collectors of taste. (H. 1½ in., d. 3 in.) 61."

In the Hippisley collection at Washington there are six examples of reputed Yung-lo "egg-shell," five of which are wine cups. (H. 1⅜ in., diam. 3⅝ in.) They are pure white with delicate ornamentation of flowers and leaves round the sides, faintly engraved in the paste under the glaze. The other is a bowl (h. 2⅜ in., diam. 8 in.) with dragons engraved in the same way. The decoration of these cups appears more plainly when they are filled with liquid. This kind of decoration was copied from the Shu-fu of the Yuan Dynasty and the Ting-chou of the Sung (*see* description of a piece of Shu-fu, p. 24).

The period of Hsüan-tê (1426-1435) was the most celebrated of all the Ming periods for "blue and white" on account of the fine Mohammedan blue. Genuine examples are almost unknown, or at least unidentified in England, though nearly all

collections have pieces which bear the mark of the period. In the exhibition of "blue and white" held by the Burlington Fine Arts Club in 1895, there was a bowl (No. 32) lent by Mr. Louis Huth which bore a possibly genuine mark of Hsüan-tê. It was painted with a soft pale blue of unusual greyish tint, and was distinguished also by the freedom and freshness of the decoration. It is thus described in the catalogue:—

"DEEP BASIN, with chrysanthemums and various other flowers, lizards, insects, and bamboo, very delicately drawn in pale blue."*

In the often-quoted album of Tzŭ-ching five pieces of Hsüan-tê blue and white are described and depicted. It may be noted from the following descriptions that the glaze of this period was sometimes marked with faint millet-like elevations, and that the blue is described as "brilliant," "dazzling," and "deep."

"MINIATURE VASE. **P'ing,** of Ming Dynasty **Hsüan-tê** (1426-1435) porcelain. In the form of a three-jointed segment of bamboo, the margins painted in blue, the first-class Mohammedan blue of the period, of brilliant colour. A ring of nails above and below, the upper one interrupted by the inscription **Ta Ming Hsüan-tê nien chih,** in characters fine as mosquito claws. It is truly a rare specimen, and has been on my shelf since I was a child, more than fifty years, so that it is growing old with me. 31."

"JAR, in the form of a goose, **O Hu,** of **Hsüan-tê** porcelain of the Ming Dynasty. Painted in blue of brilliant colour, the glaze with faint millet-like elevations, a fine example of the period. Holds 1½ shêng [equal to about 1½ pints] of wine. (L. 6 in.) 37."

"TEA-CUP. **Ch'a Pei** of Ming Dynasty **Hsüan-tê** (1426-1435) porcelain. Of rounded form, swelling below, modelled probably from a jade wine-cup of the Han Dynasty. Painted in blue with a fir tree, the gnarled trunk like a coiled dragon, with life-like orchids and fungus springing from the grass beneath, from

* *See* also p. 81. The characteristics of Hsüan-tê blue appear to have been pale, but in that and other periods no doubt there was a deep as well as a pale blue.

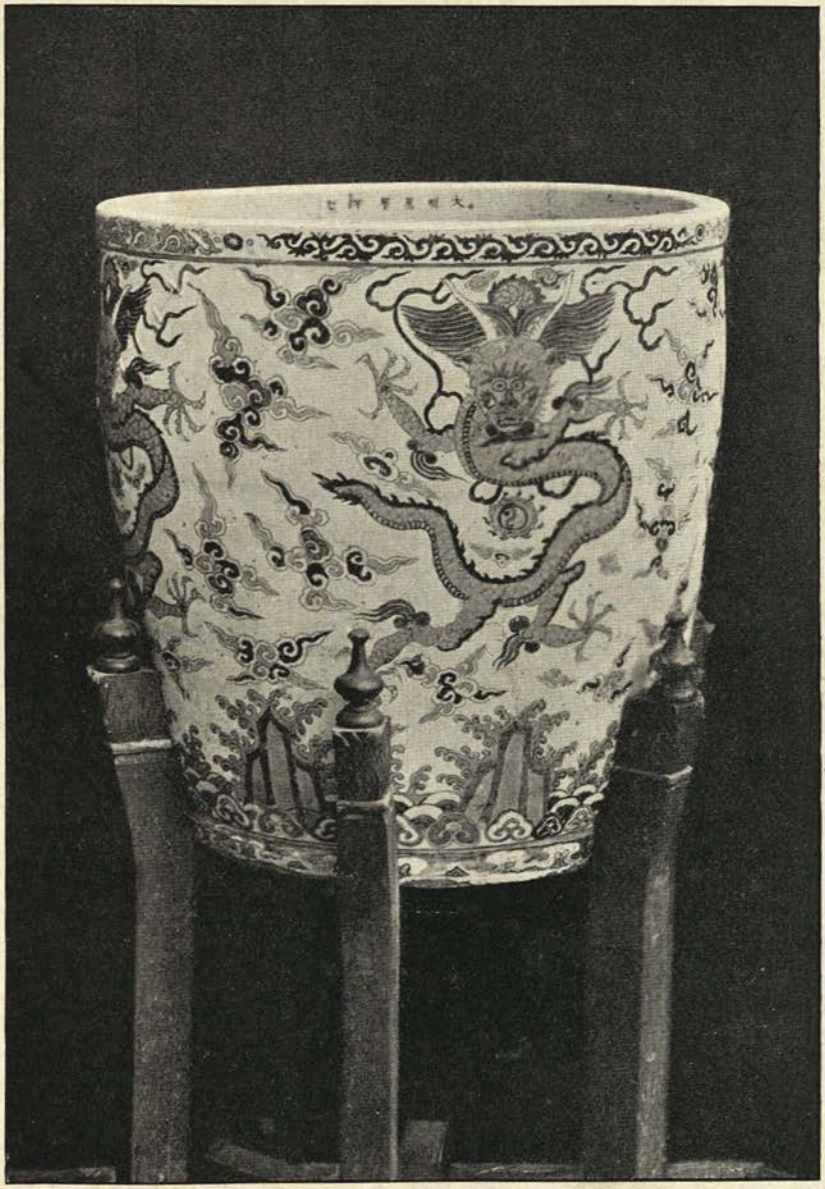


FIG. 9.—IMPERIAL DRAGON FISH-BOWL OF THE WAN-LI PERIOD, DECORATED IN COLOURS.

the pencil evidently of a celebrated landscape painter. The glaze is transparent and white as mutton fat, the blue brilliant and dazzling, from Mohammedan blue enamel of the first quality. I bought four of these tea-cups for ten taels from a collector at Wu-hsing. (Diam. 2½ in.) 48."

"SACRIFICIAL VESSEL. **Yi,** of Ming Dynasty **Hsüan-tê** porcelain. Of bronze design, the oval body with broad lip projecting at one end supported by four straight cylindrical feet; the prominent cover with horned dragon's head moulded in relief passing over the lip. Of snow-white ground painted in deep blue of the highest class Mohammedan, **Hui hu,** enamel, the blue and white alike rising in faint millet-like elevations. Decorated with geometrical and spiral scroll bands. A large, fine example of the reign, which I got from a collector of Wu-mên, in exchange for six vols. of manuscript verse by a poet of the Yuan Dynasty. (H. 5 in.) 68."

Celebrated as was the "blue" of Hsüan-tê, the "red" was prized still more highly. So brilliant was it that Tzŭ-ching states, no doubt erroneously, that it was derived from powdered rubies. It was sometimes used to colour the glaze, sometimes for painted decoration under the colourless glaze. Specially celebrated were the cups with red fish or peaches on a white ground, or with red dragons in high relief coiled round the top. It is variously described in the following descriptions as "the colour of fresh blood," "brilliant red colour dazzling to the eyes," and "vermilion," and, according to Dr. Bushell, was a copper silicate. The prices paid for fine specimens of it in Tzŭ-ching's time were very large, as will be seen from the following descriptions:—

"WATER DROPPER FOR INK PALLET, **Shui Chu,** of Ming **Hsüan-tê** (1426-1435) porcelain, from an old bronze design, moulded in the form of two persimmons hanging on a leafy branch, the stem of which is hollowed for pouring water. The fruit is enamelled red, the colour of fresh blood, with faintly raised millet marks; the leaves are green; the sepals and

stalk are glazed brown. I obtained this with the two ink pallets just figured from the collection of **Hsü**, a high official of **Wu-mên.** (H. 2½ in., d. 3½ in.) 10."

"WINE POT, **Hu,** of Ming Dynasty **Hsüan-tê** (1426-1435) porcelain, covered with deep red, **chi hung,** glaze. Of elegant form, copied from a carved jade wine pot used by the Emperor. The body, slender below, swelling towards the top, is decorated with engraved cloud-scrolls and bands of geometrical and spiral pattern, with conical cover, spirally curved handle, and spout moulded and engraved in the form of a phœnix head. In the reign of **Hsüan-tê** the deep red was the colour most esteemed, and red precious stones from the west were powdered among the materials of the glaze, so that after baking in the kiln the brilliant red colour shone out of the glaze, dazzling the eyes. No other porcelain rivals this. The piece figured is from the collection of Huang, General of the Guards in Peking, who told me that he had bought it for 200 ingots of silver in paper notes* [nominally about £600, *Bushell*] from one of the chief eunuchs of the palace. (H. 6½ in.) 40."

"ROUGE POT, **Lu Hu,** of Ming dynasty **Hsüan-tê** porcelain. Moulded in the shape and size of a persimmon fruit [Diospyros schitze]. Of deep red colour, with a small spout of the same tint; the handle of a small branch coloured brown, the green leaves executed in relief on the red ground of the fruit, the cover being the calyx of four segments surmounted by the stalk. The red of rich colour, like fresh blood, the brown and green true to life. This piece also came from the palace, where it had been used by one of the imperial princesses to hold vermilion for painting the lips and face. It was priced very high (over a hundred taels) by a curio-seller at the **Pao kuo ssŭ,** at whose stall I saw it when at the capital. (H. 2½ in., d. 4 in.) 43."

"TAZZA-SHAPED CUP, **Pa Pei,** of Ming Dynasty **Hsüan-tê** porcelain. Form copied from jade cups of the Han Dynasty.

* The government paper currency was extremely depreciated at this period, so that the actual value of the notes must have been much less.—S. W. B.

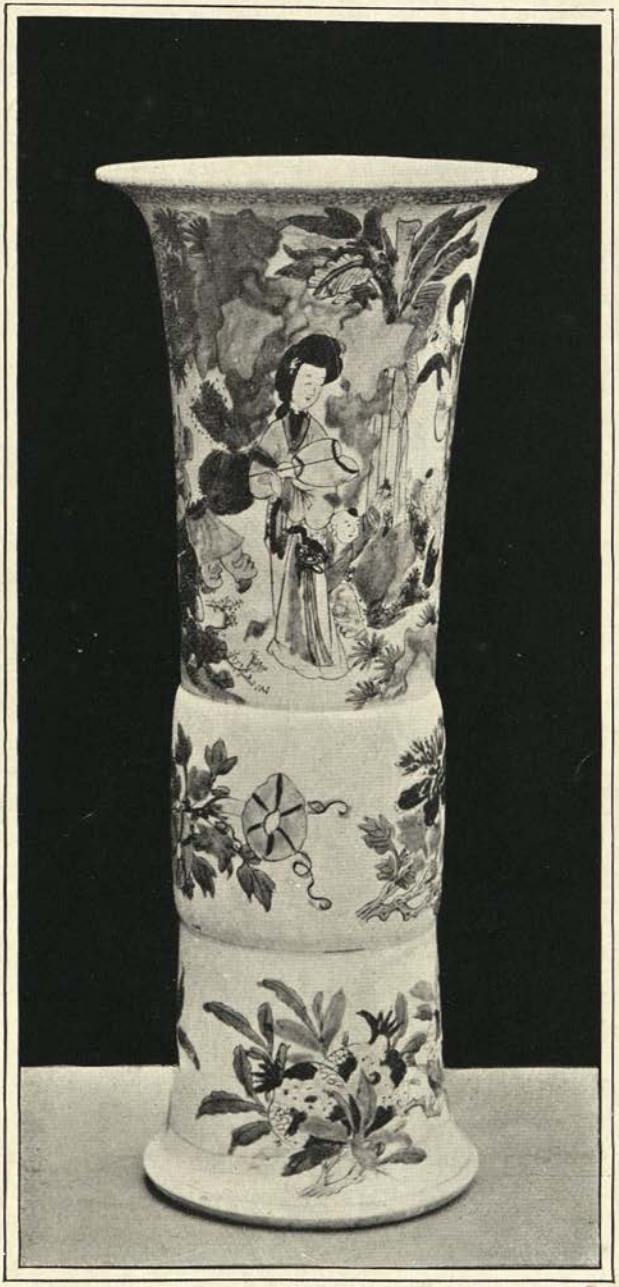


FIG. 10.—MING "FIVE-COLOUR" BEAKER, WITH LADIES AND CHILDREN, FLOWERS AND FRUIT.

Decorated with three red fish on a white ground pure as driven snow, the fish boldly outlined and red as fresh blood, of a brilliant red colour dazzling the eyes: truly a precious specimen of this rare kind of porcelain. The foot is level beneath, with a mark of six characters faintly engraved under the glaze, **Ta Ming Hsüan-tê nien chih.** I bought it for twenty-four taels of a collector at Shao hsing. (H. 3 in., d. 3 in.) 54."

"TAZZA-SHAPED CUP, **Pa Pei,** of Ming Dynasty **Hsüan-tê** porcelain. Of the same shape and size as No. 54, decorated with three pairs of peaches in red on a white ground. These cups are very rare, only two or three being known to exist within the four seas. 56."

"CONICAL WINE CUP, **Tou li Pei,** of Ming Dynasty **Hsüan-tê** porcelain. Of white ground decorated inside and out with cloud-scrolls engraved in the paste, a scroll border above coloured crimson; the handle a dragon of bold design moulded in high relief, coiled round the cup, with teeth and fore-claws fixed in the rim, enamelled vermilion red. Only one or two of these beautiful little cups remain throughout the empire, and a hundred taels is not considered too much to pay for a specimen. I figure this one from the collection of the Lieutenant-Governor of Nanking. 58."

"PALACE RICE BOWL, **Kung Wan,** of Ming Dynasty **Hsüan-tê** (1426-1435) porcelain. Of gracefully modelled shape, with small foot, decorated with three fish of brilliant vermilion colour on a ground white as snow, the glaze rising in millet-like granules. This is figured from the collection of Liang, one of the chief eunuchs at Peking, who obtained it from the imperial palace. (H. 2½ in., diam. 7 in.) 69."

In this reign is said to have been introduced a new method of decoration by perforation, or cutting out of a pattern through the body of the piece, and then dipping it in the glaze and baking it, the result being that the perforations are filled up with a film of glaze, and the pattern is shown in transparency. This has been imitated in Persia, at Worcester, and elsewhere.

During the reign of Ch'êng-hua (1465-87) the supply of "Mohammedan" blue failed, and polychrome decoration was preferred. This decoration was partly under the glaze (blue and sometimes red) and partly with coloured glazes, red, green, yellow, and purple brown, but there was little or no painting over the glaze before the latter part of the period Wan-li.* So that when the word enamel is used in description of ware previous to that period it almost always means coloured glaze applied to the unglazed body of the piece. I feel that I ought to apologise to Dr. Bushell for such frequent quotations from his translation of Tzŭ-ching's album, but the following are too valuable to omit:—

"WINE POT, **Hu**, of Ming Dynasty **Ch'êng-hua** (1465-1487) porcelain. Of elegant form and original design, moulded in the shape of a melon and painted in enamel colours. The brown stalk is the handle of the round cover; irregular tapering stalks of the same colour make the spout and handles of the wine pot, round which wind green tendrils and slender branches, the leaves standing out in relief, with two miniature gourds, their green shades contrasting with its pale yellow ground. During the reign of this emperor porcelain painted in colours was most highly valued; the designs were drawn in the palace by celebrated artists, and the different colours laid on and shaded with perfect skill. This specimen in its every detail is a wonderful copy of nature. Holds about 1½ pints of wine. (H. 5 in., d. 3 in.) 38."

"WINE CUP, **Chiu Pei**, of Ming Dynasty **Ch'êng-hua** (1465-1487) porcelain. Moulded in the form of a magnolia yulan flower, enamelled crimson outside, white within, resting on a

* This is the opinion of Dr. Bushell, but Mr. Hippisley has four egg-shell plates decorated with landscapes in enamel colours above the glaze which he ascribes to Ch'êng-hua (Nos. 296 to 299), and Mr. Richard Mills showed a large vase and cover at the Burlington Fine Arts Club in 1895 (No. 4), which had the mark of Chia Ching, which was decorated with red and yellow fish over the glaze (*see* p. 77).

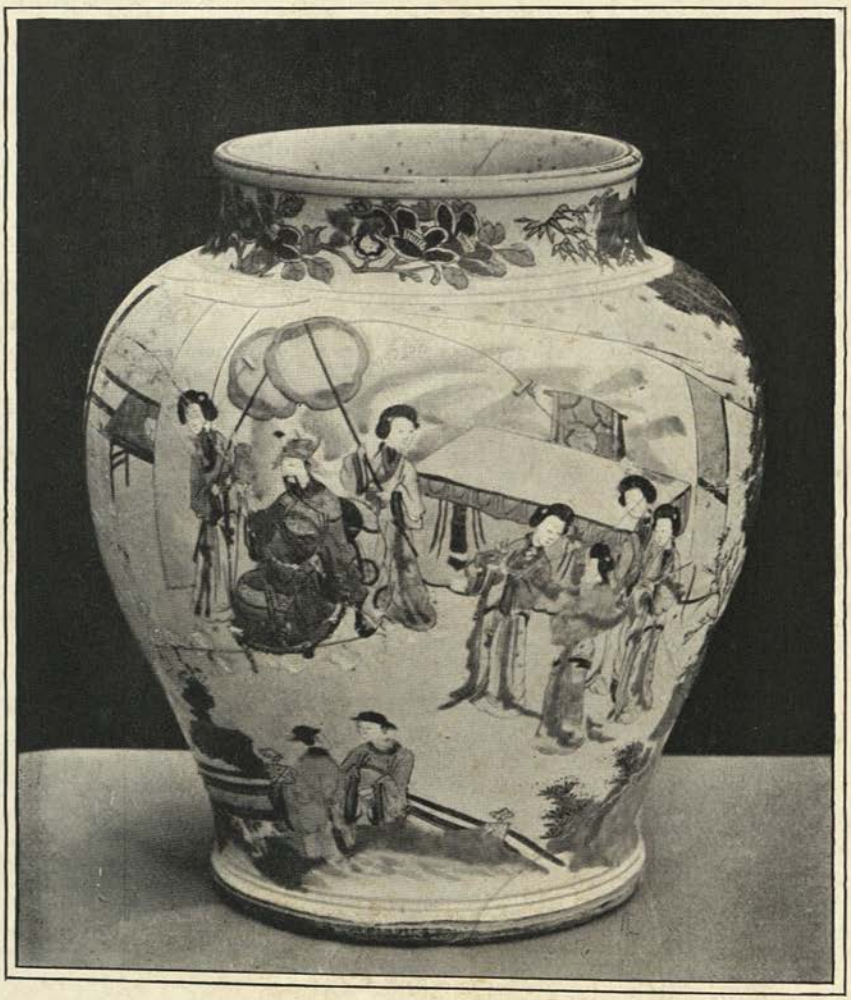


FIG. 11.—JAR OF MING PERIOD, PAINTED WITH POLYCHROME ENAMELS.

brown branched stem with a few small green leaves. (H. 2 in., d. 2½ in.) 49."

"TAZZA-SHAPED CUP, **Pa Pei,** of Ming Dynasty **Ch'êng hua** (1465-1487) porcelain. Of delicate form and make, with slightly everted lip. Painted in enamel colours on a pure white ground; a vine with leaves and tendrils of bright green and grapes of deep amethyst colour, drawn with the utmost delicacy, the colours raised in faint millet-like grains, all in perfect taste and antique colouring. Such a rare specimen of the choice production of this reign that one does not regret the high price. Below, finely written in crimson, the inscription, **Ta Ming Ch'êng-hua nien chih.** This wine cup is figured from the collection of the grand historiographer **Wang Sun-chi** of **Chin sha,** who is said to have bought it for 60 taels of the sub-prefect of **Hsüan ch'êng.** (H. 2½ in., d. 2½ in.) 55."

"TWO MINIATURE WINE CUPS, **Hsiao Pei,** of Ming Dynasty **Ch'êng-hua** porcelain, painted in enamel colours, with flowers and insects. Of rounded form, swelling below, so thin and delicate that each one weighs less than a third of an ounce. The cockscomb, narcissus, and other flowers, the flying dragon-fly and crawling mantis are minutely painted after life, in green, yellow, and crimson enamel. These are choice specimens of the wine cups of this celebrated reign, and are valued at 100 taels the pair, yet now even for this money it is impossible to get them. I saw these at Peking in the collection of General Huang. (H. 1½ in., diam. 2 in.) 59."

"LOTUS FLOWER LAMP, **Lien hua Têng,** of Ming Dynasty **Ch'êng-hua** (1465-1487) porcelain. In the shape of a lotus plant painted in enamel colours, a broad green leaf being the stand, from the centre of which springs the flower, the seed-vessel of which is hollowed out to hold the oil. A broad leaf upon a long curved stalk overhangs the lamp, balanced by a smaller leaf opposite. The red of the flower and the green colour of the leaves are artistically shaded. (H. 7 in.) 81.

It would appear from these descriptions that there was a great progress in naturalistic decoration during these reigns, that flowers and insects were the object of fresh studies, and that the best painters were employed to make designs, if not to paint upon the china itself.

During the reign of Hung-chih (1488-1505), says Tzŭ-ching, light yellow was the colour most highly valued, but enamelling in other colours was also employed. There were several shades of yellow. That of a freshly husked or boiled chestnut seems to have been the favourite. Others of the colour of the hibiscus flower and of orange are also mentioned. Yellow glazes were continued in the subsequent reign of Chêng-tê (1506-1521). The only two pieces of this period which are figured by Tzŭ-ching are covered with a glaze of the freshly husked chestnut colour. But in this reign the Governor of Yünnan succeeded in obtaining supplies of the Mohammedan blue, and "blue and white" came into fashion again. So fine was this blue that imitation sapphires were made of it. In the Franks collection is an ink apparatus of this period with Arabic inscriptions painted in blue (No. 147a). Two brilliant kinds of red were also prized, and over-glaze decoration is mentioned. In the next reign, Chia-ching (1522-1566), a great deal of "blue and white" was made. The blue was preferred to be very dark in colour, differing from the pale Hsüan-tê blue, and the best was a mixture of the foreign and native cobalt, as the former was apt to "run" in baking. There is no specimen of Chia-ching in Tzŭ-ching's album, probably because it was too modern then, but it is much prized now. The Mohammedan blue, however, failed again in the later years of this reign, and finally disappears from Chinese ceramic history. In the Exhibition of Blue and White Oriental Porcelain at the Burlington Fine Arts Club were two large pieces of blue and white with the mark of this reign.

"4. A BROAD CIRCULAR VASE AND COVER. Decorated with various water-plants in blue, and yellow fish over the

PLATE V.

Massive Jar of early Ming porcelain with an outer pierced casing, decorated in turquoise blue and manganese purple (*sur biscuit*) with touches of yellow. Some of the parts being left unglazed the coarse porcelain shows up biscuit-coloured. On the body is a landscape with mounted military figures of antique design carrying a banner, a spear, and a crossbow; others are in civilian costume, one carrying a lyre. Above is a band of pæonies, and below a border of conventional fret. Carved wood cover and stand. (H. 12½ in., diam. 13⅜ in.) (*Victoria and Albert Museum*, 25, '83.)

FIG. 12.—PEACH-SHAPE WINE-POT: TURQUOISE AND AUBERGINE.

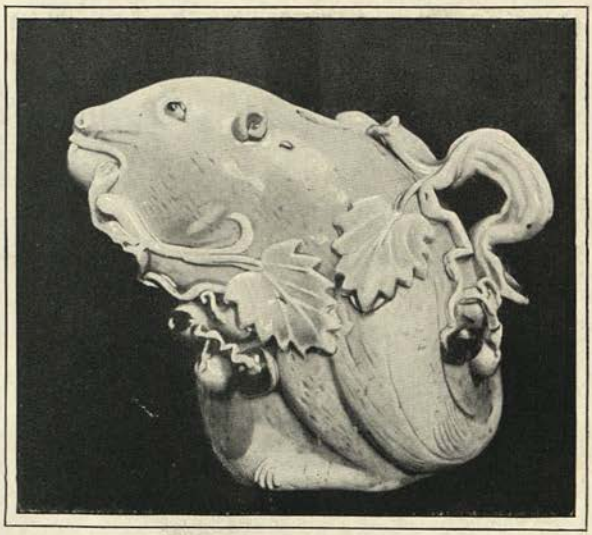


FIG. 13.—SQUIRREL AND GRAPES: *SAN-TS'AI* WATER POURER.

glaze on the vase and red fish in the same way on the cover." *Lent by Mr. R. Mills.**

"22. DOUBLE GOURD-SHAPED BOTTLE. Circular panels in deep blue, representing cranes, fong-hoa, and five-clawed dragons, the intervals filled with formal floral decorations."

Lent by Mr. Val. C. Prinsep, R.A.†

The colour of this piece is of a very strong, dark, rich blue, generally characteristic of the period, and there seems no reason to doubt the date-mark.

There are several pieces with this mark in the Franks collection, some covered with a yellow glaze, Nos. 40, 41, 42 maroon, Nos. 1466, 1467; blue and white, No. 1475.

Dr. Bushell records that the reign was remarkable for pieces with a mottled blue ground lined with canary and coral decoration, and for blue paintings relieved by red, blue, and yellow. He also notes that very large pieces were then made, some round dishes being over three feet in diameter; that a turquoise blue from copper was used; that a coral red glaze produced by roasting crystals of iron sulphate was substituted for the old copper red, and that the designs were principally derived from embroidery and coloured silks.

Although the Chia-ching white is generally yellowish, this reign was noted for a ware like white jade, intended for use on the palace altars. A potter named Ts'ui, celebrated for his imitations of Hsüan-tê and Ch'êng-hua porcelain, lived during this and the next reign—that of Lung-ch'ing (1567-1572).

In this reign were also produced examples of what is probably a much older kind of decoration, by coloured glazes on "biscuit"—*i.e.* ware baked but not glazed. The pieces were "washed" rather than painted with coloured glazes, often of very rich tones, red, blue, aubergine, yellow, and turquoise. When the decoration was in relief, or, in the case of a statuette, the differences in level would suffice to keep the different colours distinct. Thus, a slightly relieved dragon could be made red,

* *See* also p. 77. † *See* also p. 79.

and a parrot in the round could be given a green body and maroon wings, and be made to stand on a yellow rock, and figures could be draped in coloured mantles. In other cases the surface of a vase is often covered with a pattern outlined in relief, making compartments to keep the different colours in their places. The pieces, especially the turquoise pieces, are often curiously carved or perforated. There are three splendid jars of this class in the South Kensington Museum (*see* Class I., Section C.).

During the reigns of Lung-ch'ing (1567-1572) and Wan-li (1573-1619) the Government was much harassed by the Manchu Tatars, who eventually conquered the country and established the present or Ch'ing Dynasty. The porcelain produced during these two reigns is very much alike. The disorder in the empire and the enormous supplies of porcelain ordered for the use of the palace contributed to the deterioration of the wares produced at the imperial factories, and the supplies of good blue and of good clay also failed. The production, however, was enormous, and it is to these reigns, especially to that of Wan-li, that nearly all the genuine pieces of Ming porcelain which have reached this country belong. Yet some of the blue is fine in colour, as in some pieces which were lent by Mr. William Agnew to the Burlington Fine Arts Club in 1895. One of them has the Wan-li mark. These came from Burghley House, and are believed to have been in the possession of the Cecil family since the time of Queen Elizabeth. If this be so, they cannot be later than Wan-li. There was also much advance made in painting in colours over the glaze. The pieces so decorated are divided into "three-colour" and "five-colour" pieces, and very few of the latter were sent to Europe till within recent years. The "three" colours are yellow, green, and purple. The yellow is usually dull, of a buff or "nankeen" colour, and the purple from a brownish or mouse to prune colour. To the "five-colour" pieces a red over the glaze and blue underneath it were added to the "three" colours. They are, in fact, "blue and white,"

with other colours added over the glaze. The portions of the design that were meant to remain blue were first painted, and the pieces were then glazed and baked. Then the rest of the decoration in other colours was added over the glaze in enamel colours, and the piece was baked again at a lower temperature. Some specimens with no decoration but the underpainting in blue, with the faces and other parts "left" for subsequent painting over the glaze, are in the Franks collection in the British Museum. Over-glaze decoration is mentioned, as I have said, as early as the reign of Hung-chih (1488-1505), and Dr. Bushell states that in the reign of Chêng-tê (1506-1521), blue and red under-glaze were combined with over-glaze decoration. It is probable, however, that this kind of decoration was imperfectly developed till Wan-li's time, when the beautiful class of Chinese porcelain, happily named *famille verte* by M. Jacquemart, may be said to have commenced. It is not so perfect in execution, and it is rougher in design than the exquisite *famille verte* of the period of K'ang-hsi (1662-1722), but it is essentially the same in artistic intention. It has one difference, however, that all collectors should note: the blue is always under the glaze, whereas in the K'ang-hsi period a blue vitreous enamel was used over the glaze. In Wan-li's time the inequality of glaze-surface, sometimes compared to orange-peel, was much prized. This unequal surface is produced in the kiln, like the "millet grain" surface of earlier wares, which is noted in some of the descriptions in Tzŭ-ching's album.

The remaining reigns of the Ming emperors count for little in the history of ceramics. They were constantly at war with the Manchu Tatars, and the factories at Ching-tê-chên fell into decay and were finally closed. The marks of T'ien-chi (1621-1627) and Ch'ung-chên (1628-1643) are found on a few pieces of porcelain. There is a specimen of each in the Franks collection (Nos. 732 and 804) and, as the catalogue admits (p. 222), "they do not say much for the ceramic skill of the period."

Period IV.

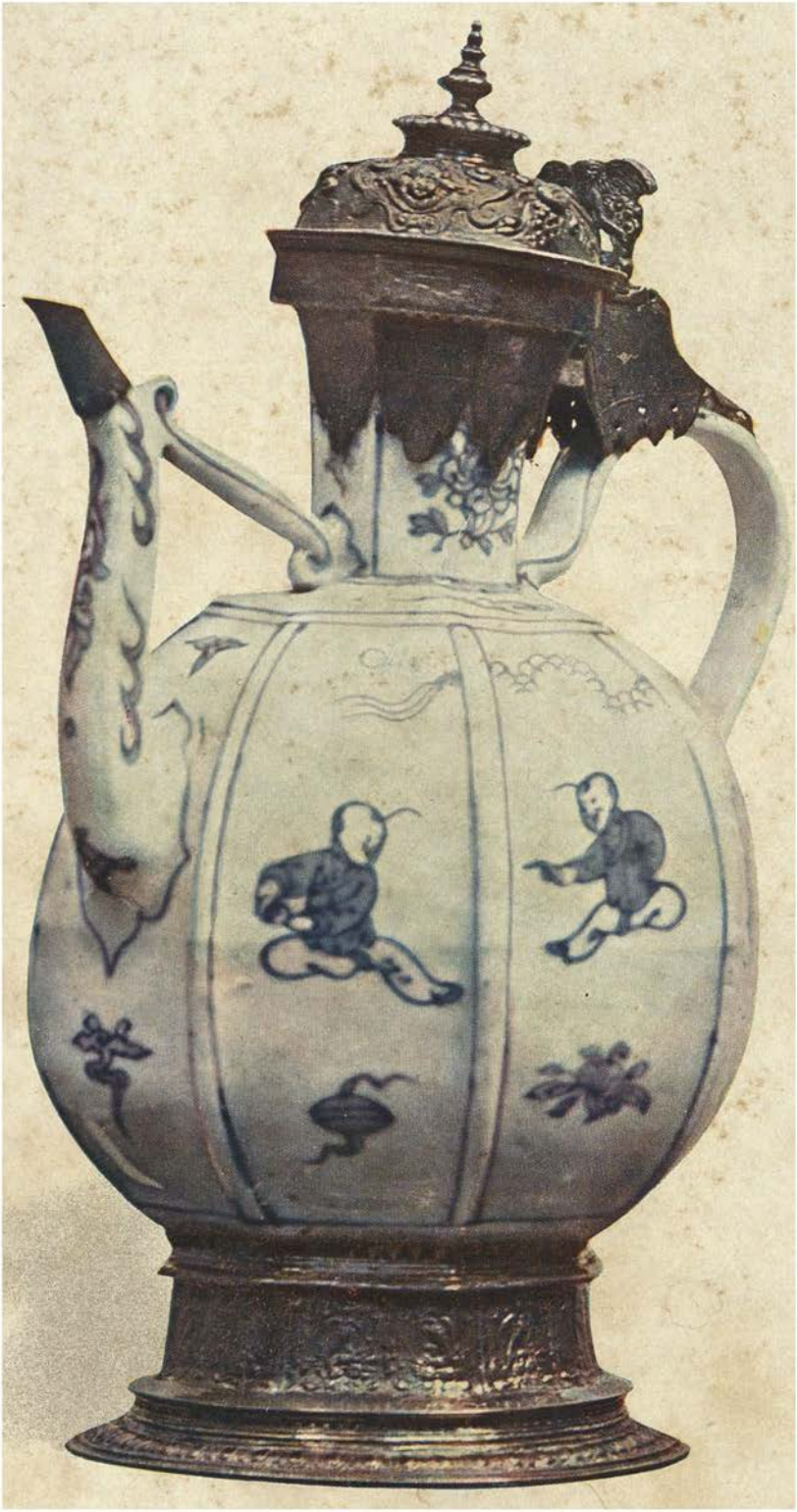
The Great Ch'ing (the present) Dynasty (1644-1901).

Under the present Dynasty, which has lasted over two centuries and a half, the ceramic art of China has culminated and declined. Under the reign of K'ang-hsi (1662-1722) it reached its zenith in the beauty of colour and artistic feeling, and in that of Ch'ien-lung (1736-1795), though with some loss of the finest qualities, to perhaps a still greater perfection of technical execution. After that reign it gradually decreased in merit till the factories of Ching-tê-chên were destroyed in the T'aip'ing rebellion. Since then, at least till quite recently, no Chinese porcelain has been produced which is worthy the attention of the collector, and the latest "revival" has been rather commercial than artistic, having produced little except colourable imitations of those old wares which realise high prices in Europe, such as so-called "hawthorn" jars and pieces of *sang-de-bœuf*, or "peachblow." Some of the latest are described as very good, and capable of deceiving experts.

As has already been said, most of the finest pieces in European collections belong to this Dynasty, especially to the two long reigns of K'ang-hsi (1662-1722) and Ch'ien-lung (1736-1795), and the intermediate period of Yung-chêng (1723-1735). They comprise nearly every kind of porcelain ever produced in China, including large quantities of blue and white, and are marked with the date-marks of all the most celebrated reigns, especially those of Hsüan-tê (1426-1435) and Ch'êng-hua (1465-1487), but in addition to the imitation of all kinds of old ware great progress was made in manufacture, which reached its highest perfection, and in the decoration of porcelain in over-glaze vitreous enamels, fired in small kilns (muffle kilns) of lower temperature. To this Dynasty belong the perfection of the *famille verte* and the introduction and development of the *famille rose*, with its beautiful series of reds from carmine

PLATE VI.

Wine Jug with a melon-shaped body of octagonal form decorated in panels, divided by upright ribs, with figures of boys, one in each panel, with a faint suggestion of a landscape above, and alternate sprigs of flowers and symbols below. The neck is decorated with flowers, and the upright spout, which is connected with the body by a scroll of porcelain, is roughly pencilled with scrolls and symbols. The three boys on one side are seated, conjuring and playing music; the three on the other passing in procession with music and umbrella. The silver-gilt mounting is English, with hall marks of the year 1585, of the best character of Elizabethan work of that period, boldly embossed with fruit and flowers. (H. 10 in.) (*Victoria and Albert Museum*, 7915, '62.)



to pale rose pink produced from gold, and also those marvels of refined and elaborate workmanship, the extremely thin plates, saucers, etc., of "egg-shell" china, decorated with delicately drawn figures and landscapes surrounded with many "borders" of different intricate patterns borrowed from woven and brocaded silks. All these are decorated with over-glaze enamels in the same way as enamels on metal, and so the period may properly be called the "enamel" period, as those preceding it have been named the "céladon" and the "blue and white" periods, although it produced great quantities of céladon and other coloured glazes, and blue and white also.

During the first reign of this Dynasty, that of Shun-chih (1644-1661), the factories at Ching-tê-chên were re-opened, but the disturbed state of the country naturally gave the Government plenty to do without paying great attention to improvements in the ceramic art.

The porcelain of the Shun-chih period was of much the same character as that of the Wan-li. But the Tatar conquerors, who were scholars as well as warriors, adopted the civilisation and the culture of the conquered, and the next emperor (K'ang-hsi) not only revived the manufacture of porcelain, but raised it to such a pitch of artistic excellence as was never reached before, and has never been reached since.

During his long reign of sixty years great advances were of course made, and the finest pieces belong probably to the latter half of the reign, but it started well, for the imperial factories at Ching-tê-chên were under the supervision of Lang-ting-so, the Viceroy of Kiang-si, a name great in Chinese ceramic history, as the inventor of the coloured glaze called *sang-de-bœuf*. In composition it did not differ from that of other reds derived from copper, but it was so brilliant and lively as to excel them all. There is only one piece of it, and not a very good one, in the Franks collection (No. 44). The term *sang-de-bœuf* has been (and often is) applied to other reds and crimsons, which are streaked with blue in parts, but the *sang-*

de-bœuf par excellence shows no blue, it shoals from ruby into flame colour and deepens into a brownish red.*

Under Lang-ting-so was also produced a fine crackled apple-green, and both the red and the green are called by the Chinese Lang-yao, or "Lang porcelain," after the inventor, who retained his office till 1688. Both Franks (p. 8) and Grandidier (p. 160) speak of a family of famous potters called Lang, but this, according to Dr. Bushell, is an error. In Chinese ceramics, as in English literature, there is only one Lang. In 1675 the imperial factory was burnt during the rebellion of Wu San-kuei, but it was soon rebuilt, and in 1680 such a large order was received from the Palace that it was deemed necessary to appoint a Commission to see that it was properly carried out. A second Commission was appointed in 1682, and in the year afterwards Ts'ang-ying-hsüan was appointed superintendent of the imperial factory. To him is credited the chief honour of the splendid renaissance of ceramic art in China in the reign of K'ang-hsi. "Ts'ang-yao," as the porcelain produced under his superintendence is called, is rich, thin, and translucent, and the glaze colours in which he specially excelled were an iridescent green called "snakeskin," a brownish yellow called "eelskin," besides a turquoise blue and a variegated yellow; but he also produced fine monochromes of other greens and yellows, and purple and red and blue, the last two being *soufflé*, or blown on to the pieces through gauze. This *soufflé* blue is the famous colour called "powder," or "mazarin," blue, and by the French *fouetté*. "Peach bloom," the colour which now fetches such extravagant prices, especially in America, is also said to have been first produced in the reign of Kang-hsi.† Many, if not most, of the pieces of this colour which have left China formerly belonged to the hereditary princes of Yi, who are

* *See* also p. 56.

† But this is doubtful, as some wine cups of Hsüan-tê are said to have been of this colour (*see* "Catalogue of Walters Collection," p. 164). It is supposed to have been produced by an accident of the kiln on pieces intended to be red. It is a copper colour, and such an accident may have occurred at any time.

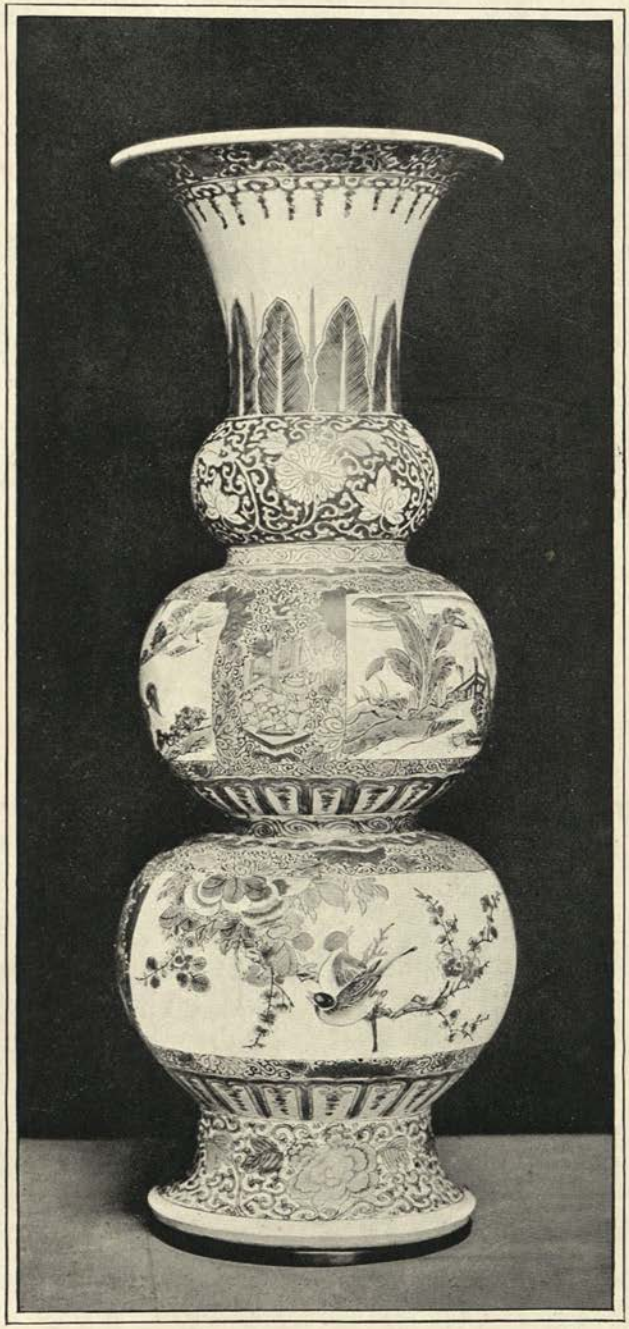


FIG. 14.—TRIPLE GOURD VASE, PAINTED IN BRILLIANT ENAMEL COLOURS WITH GILDING.

descended from this emperor, and whose collections have been broken up within recent years. Another glaze-colour, called "metallic," or "mirror" black, was also produced for the first time in this reign. It is much more lustrous than previous blacks, and is produced by mixing cobaltiferous manganese with the ferruginous clay used for the brown known as *fond laque*. This brown colour, which is very familiar from its employment on pieces decorated with blue and white, varies greatly, and has shades which are called "bronze," "old gold," "chocolate," "dead leaf," "café-au-lait," "chamois," and others. It is sometimes decorated with white slip, and sometimes by cutting a pattern through the brown glaze on to the white paste—an effect which has been imitated in Persia, Holland, and elsewhere. As has been said, all, or nearly all, the celebrated ancient wares were imitated during this reign, including the "turquoise," "peacock," or "kingfisher" blue (used often in contrast to the rich "aubergine," or "ripe grape," purple), and the soft white known as Fen-ting, after the Sung ware of the same name. There were two sorts of Fen-ting, one reticulated with brown lines and sometimes mottled with light buff clouds, and the other more delicate, like eggshell,* and approaching the ivory-white of Fuchien, the *blanc de Chine* (*see* p. 51). When this Fen-ting is used with blue it becomes what is known as "soft paste" Chinese porcelain, now so greatly prized in America. It is generally crackled. The ordinary blue and white made in the K'ang-hsi period is of unequalled purity in paste and in colour. The white is whiter than that of the Ming period and less chalky than that of the following reigns. The blue is of every shade and of the finest quality, varying from the very deepest sapphire to the palest *clair-de-lune* and pearly grey. The best artists were employed for the designs of decoration, which was of every

* A specimen of eggshell Fen-ting of this period is seen in the foreground of Fig. 18, a wine cup artistically moulded in the form of a lotus leaf, with a blossom and seed-vessel projecting from the rim.—S. W. B.

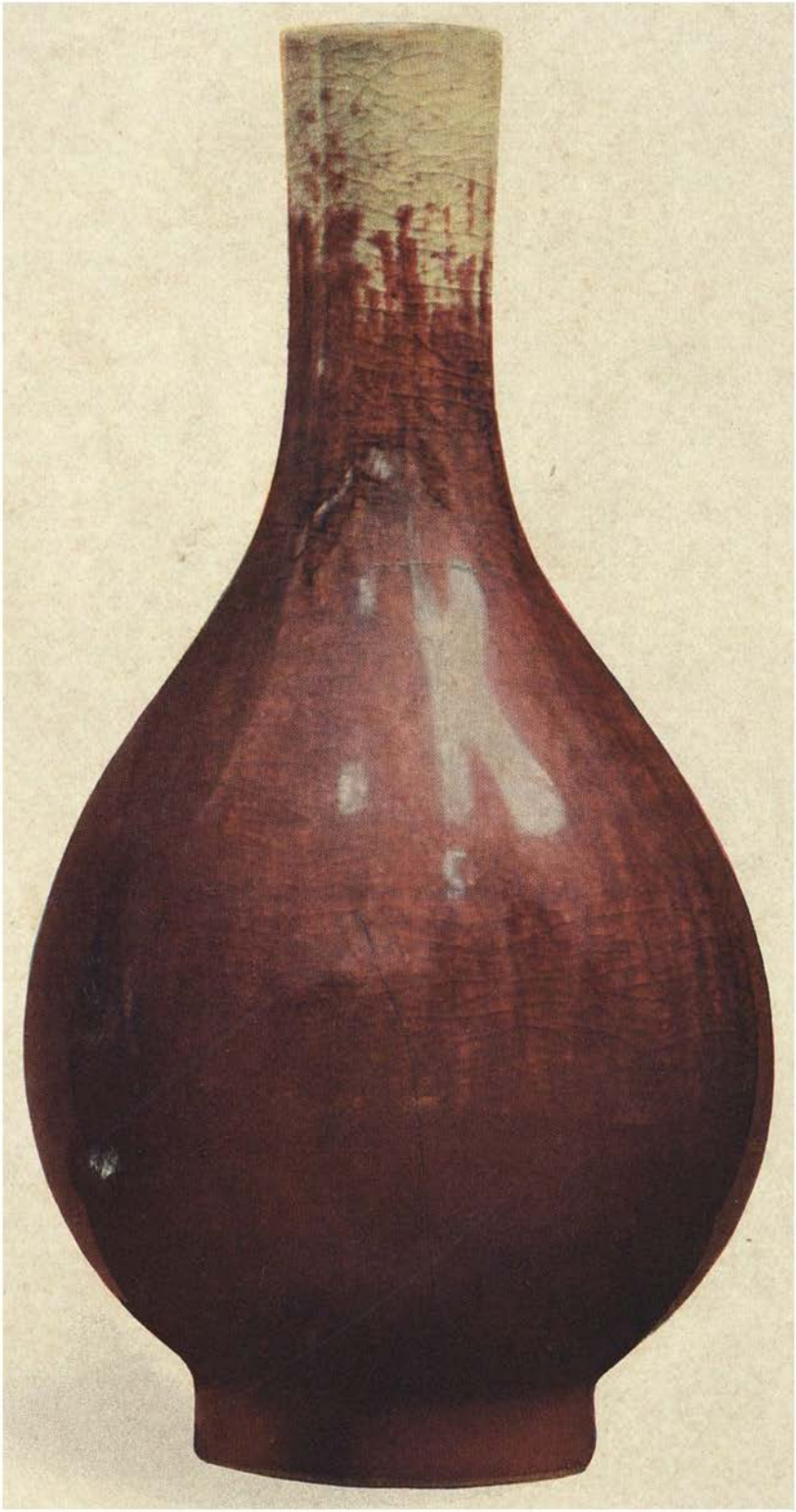
kind. This will be treated more fully in the chapter devoted to blue and white. Here it will be enough to say that though more delicate and refined than that of the Ming period, K'ang-hsi "blue and white" had a vigour which subsequently declined. It should also be noted here that the blue was not "Mohammedan" but native, and that the greatest care and skill were employed in the purification of the cobalt from manganese and other constituents of the ore in which it was found.

The great progress in the reign was, however, in polychrome decoration. Large quantities were produced of the "three-colour" pieces (green, purple, and yellow), which was imitated so cleverly in pottery by the Japanese at Kutani, while the "five-colour" pieces differed from the Ming "five colour" in the use of a blue (cobalt) vitreous enamel *over* the glaze. The greater perfection to which over-glaze painting in enamels was brought was shown especially in the classes called *famille verte*, and for once it seems that the ceramic art of China gained something from a Japanese initiative. The beautiful, but short-lived, class of Japanese porcelain known to the French as the *première qualité coloriée*, with its charming chord of blue, apple-green and red, was made at Hizen in the seventeenth century, before the Chinese knew how to paint so delicately in those clear, crisp, vitreous enamels of the muffle kiln which they afterwards brought to such perfection. This Japanese porcelain was imitated in China in the second half of K'ang-hsi's reign.

To this reign belong the first descriptions, by a European, of the factories of Ching-tê-chên, and of the processes employed in making porcelain. They were written by a Jesuit missionary, Père d'Entrecolles, in 1712 and 1722, and were published in "Lettres Edifiantes et Curieuses." From these we gain some idea of the importance of the industry, for there were then over a million persons employed at Ching-tê-chên, and over three hundred kilns in full activity, the fires of which at

PLATE VII.

Small Sang-de-bœuf Vase. The rich crimson glaze, as described on p. 56, "shoals into a flame colour at the neck of the vase and through a ruby-red to a brownish red (like red sherry) at the base." Its crackled texture is most plainly seen at the top, where the copper-red has been burnt out by the oxidising power of the fire, leaving behind only a faint greenish tinge. (H. 6¼ in.) (*Victoria and Albert Museum*, 6949, '60.)



night so illuminated the hills surrounding the plain in which the town stood that it seemed as some vast city abandoned to the flames.

> "And bird-like poise on balanced wing
> Above the town of King-te-ching,
> A burning town or seeming so,—
> Three thousand furnaces that glow
> Incessantly, and fill the air
> With smoke uprising, gyre on gyre,
> And painted by the lurid glare
> Of jets and flashes of red fire."
>
> LONGFELLOW: "Kéramos."

The period of Yung-chêng (1723-1735) is transitional in style, carrying on the traditions of K'ang-hsi, and aiming at a still more delicate and perfect execution. Dr. Bushell describes the period as one in which the strong colours and vigorous decoration of K'ang-hsi are gradually toned down until they merge into the half-tints and broken colours which mark the more regular and carefully finished designs of Ch'ien-lung. Nien-hsi-yao was in 1727 entrusted with the direction of the imperial factories, and was soon associated with T'ang-ying, who succeeded him in the directorship about fifteen years afterwards. During this reign the colours were brilliant, the forms pure, and the workmanship delicate. The Nien-yao, as the porcelain produced by Nien-hsi-yao is called, was (according to Mr. Hippisley) "chiefly monochrome in colour-blue, bright and carmine reds, céladons, and of egg colour, as bright as silver," but decoration with white flowers and gold designs on a black ground is also characteristic of this period. In *flambé* or splashed vases (*Yao-pien*) great advance was made. Contrivance was employed to produce effects which had at first been due to the caprices of the kiln. By the application of different glazes to the same piece, by blowing or spraying as well as dipping, by painting under the glaze, and by other devices, the variegation by streaks and spots was produced with something like certainty, and

new effects and combinations of colour were introduced. The great control they acquired over such effects is nowhere shown more clearly than in the combination of colour called "tiger skin." This is found in patches of more or less regularity, dabbed with spots of yellow, green, purple, and white. It was not, however, invented under Yung-chêng but under K'ang-hsi.

The imitation of old wares was greatly practised as usual, a great number of genuine pieces of the Sung and Ming Dynasties being sent from the palace to Ching-tê-chên for the purpose. It was in this reign that European influence began to affect the decoration of Chinese porcelain. This was greatly due to the influence of the Jesuits and to the trade with Europe, especially Holland.

The Chinese ceramists imitated Limoges enamels and European engravings. The manufacture of dinner and tea services of special shapes to suit the European market, often decorated with "armorial bearings," was largely developed. Even on the highest class porcelain made for Chinese consumption a class of painting was introduced which was called foreign by the Chinese themselves. This represents more or less the *famille rose*, decorated with pink and crimson derived from gold, bright yellow, pale green, and a general preponderance of soft tints. Grounds of a lemon yellow and a reddish violet appear to have been introduced in Yung-chêng's time, and to have been used in the so-called "foreign" decoration. The colours employed in this overglaze decoration were the same as those employed for enamelling on copper, which flourished in China at the same time. The reign of Yung-chêng was also noted for decoration in *pâte-sur-pâte*, but perhaps the most remarkable of all the innovations of the reign was the production of a highly vitreous porcelain in imitation of a kind of opaque glass made by Hu or Ku-Yueh.* Hu's glass is what is known as

* The Chinese character *Hu* cut in two becomes Ku Yueh, hence the name of *Ku Yueh Hsüan*, literally "Ancient Moon Terrace," adopted by Hu as the name of his studio, and affixed as a "mark" to his productions.—S. W. B.

FIG. 15.—YUNG-CHÊNG FISH-BOWL, PAINTED IN COLOURS.

"Chinese glass," that beautiful semi-transparent substance, used for those snuff-bottles and other small articles which are now so highly prized by collectors. The finest specimens are composed of layers of different colours carved cameo fashion. It is said that the Emperor Yung-chêng expressed his high admiration of their beauty, but at the same time a regret that it should not be possible to obtain the same brilliant transparency upon a ground of porcelain, and that T'âng-ying's energies were immediately devoted towards fulfilling the emperor's desire. The result was the production of a porcelain of exceptional brilliancy, which is very rare and held in great esteem. Some pieces are inscribed with characters signifying "Modelled on the pattern of the Ku Yueh Hsüan." The earlier pieces are marked generally in red, "Ta Ch'ing nien chih," or "Made during the Great Pure [*i.e.* the Ch'ing or present] Dynasty"; on the later, "Ch'ien-lung nien chih," or "Made in the reign of Ch'ien-lung," is engraved on the foot and filled with thick bright blue enamel. In the Hippisley collection are nine specimens (Nos. 328 to 336) of this most glass-like of all porcelains. In the long reign of Ch'ien-lung (1736-1795) a large quantity of very beautiful porcelain was produced, much of which is prized by collectors on account of the refined beauty of its decoration, its great range of colour and perfect workmanship. It fails, however, in comparison with that of K'ang-hsi from want of vigour, from its too great formality, regularity, and insistence on complete symmetry. It is therefore comparatively mechanical and uninteresting, notwithstanding its excellence in technique. The "blue and white" of this reign is carefully executed, but the decoration is generally conventional, the blue of a dull quality and the white pure but inclined to chalkiness. The famous director in this reign was T'ang-ying, as already mentioned. Besides making the celebrated glass-like porcelain he restored the "Chün-chou" porcelain of the Sung Dynasty, produced new tints of turquoise

and rose red glaze, and succeeded in making again the large dragon fish-bowls, which had not been sent up to Peking for the imperial gardens since the Ming period. He was also the author of "Twenty Illustrations of the Manufacture of Porcelain," which are of great value and interest. They have been translated by Dr. Bushell, and published in his great book.

Elaborate and naturalistic floral decoration was also carried to a pitch unknown before. On a flower pot in the Walters collection (Fig. 280) are painted fir, bamboo, prunus, narcissus, roses, pomegranate, chrysanthemum, begonias, hibiscus, marguerites, yellow jasmine, amaranthus, orchids, besides other flowers which have no English names. Other pieces called "Hundred flower" vases have their surface entirely covered with leaf and blossom in a brilliant mosaic of enamels. This kind of decoration was continued with great skill under succeeding reigns. The reign of Ch'ien-lung is also noted for the introduction of the deep *gros-bleu*, known to the Chinese as "sapphire," for great improvements in the iron or "coral" reds, and the invention of some new *flambé* combinations, such as "robin's egg" and "tea dust." Moreover, the desire to imitate other substances which had from the first animated the ceramic artists of China culminated in this reign with their mastery over colours and combinations of them. Amongst other things they copied with wonderful closeness were gold, silver, jade, lacquer, mother-of-pearl, shells, rhinoceros horn, bamboo, wood, gourdskin, marble, puddingstone, carnelian, agate, copper, rusted iron, and bronze overlaid with all kinds of *patina*. They imitated also, at least in pattern and colour, bottles of Venetian glass. On the whole, the note of the Ch'ien-lung period was mastery of material, from the plain "self-glazed" piece to the "hundred flower" enamellings, and from the simple surface to the most elaborate modellings, carvings, and perforations.

Under the reign of Chia-ch'ing (1796-1820) the factories went on turning out a good deal of fine porcelain. Some of his pieces were covered with elaborate blue scrolls on a gold

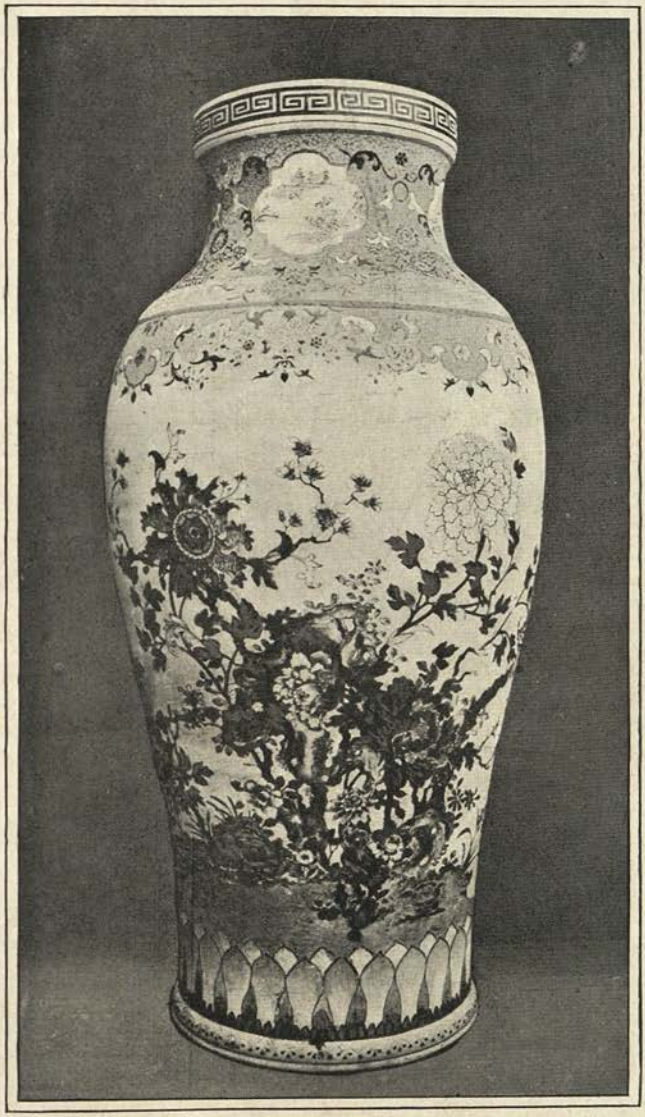


FIG. 16.—CH'IEN-LUNG VASE, 52 INCHES HIGH, DECORATED IN *FAMILLE ROSE* ENAMELS.

background, and the monochromes were highly finished; but he was feeble and dissolute, and there is no new invention or special improvement to be assigned to this period.

Tao-kuang (1821-1850), the second son of Chia-ch'ing, tried to reform the abuses and the laxities of his father's reign, but his difficulties were increased by the war with France and England, and afterwards by the T'aip'ing rebellion. He, however, managed to bestow some attention on the ceramic industry, and the pieces made for his own use, and marked with the name of his palace (Shên-tê-t'ang), are sought by collectors. The bowls made in this reign, called in the trade "Peking bowls," which have a ground of red enamel with reserves decorated with sprays of flowers and fruit, would fetch ten guineas a pair at Christie's a few years ago. Other colours—pink, yellow, blue, and French grey—were also used as grounds in the decoration of these medallion bowls and small vases of similar character.

The rest of the history of porcelain in China may be told in Mr. Hippisley's words :—

"The productions of Tao-kuang's successor [Hsien-fêng, 1851-1861] are marked by rapid decadence, and the rebels, when they overran Kiangsi province, having entirely destroyed Ching-tê-chên and its factories, the manufacture of porcelain ceased entirely.

"During the reigns of his son T'ung-chih (1862-1874) and nephew Kuang-hsü the manufacture has been renewed, and great attention paid to its improvement, but it still falls far short of the classic periods of Yung-chêng and of Ch'ien-lung. Some of the decorations in sepia exhibit considerable artistic merit, and a style of decoration consisting of flowers and butterflies in black and white upon a pale turquoise ground was highly appreciated some fifteen [this was written more than ten years since] years ago among foreigners. The greatest measure of success has, however, of late years been gained in the reproduction of the *famille verte* decoration of the first half of K'ang-hsi's reign, and of this ornamentation and of plum-blossom

on black grounds. So good are these imitations that a practised eye can alone detect the false from the real, and I have known a pair of black-ground vases, only two or three years old, purchased by a foreign dealer for over $1,000 under the belief, no doubt, that they dated from the time of K'ang-hsi or Ch'ien-lung."

More recently, imitations of the so-called "hawthorn" ginger jars, of *sang-de-bœuf*, and other kinds of highly prized Chinese porcelain have been imitated with such closeness as to deceive all but the most expert.

PLATE VIII.

Plum Blossom Jar (*Mei Hua Kuan*) of globular form, with a bell-shaped cover, painted in the most brilliant blue of the K'ang-hsi period (1662–1722), with blossoming branches and twigs of the floral emblem of the New Year. The branches of the wild prunus spread alternately upward and downward on the sides of the jar, so as to display the white blossoms and buds, reserved upon a vibrating ground of pellucid blue, pencilled over with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. The rim is ornamented by a castellated border, a plain band of white defines the edge of the overlapping cover. The Chinese offer presents of fragrant tea and preserved fruits at the New Year in jars of this kind, and the prunus is the floral emblem of the season. These beautiful jars are often called "hawthorn jars," but the blackthorn of our hedges is a nearer ally of the wild prunus of North China. (H. 10⅛ in.) (*Victoria and Albert Museum*, 279, '86.)

Part II.

DESCRIPTIVE.

CLASS I.—PORCELAIN NOT PAINTED.

Section A.—Plain White.

THERE are some collectors who make a specialty of white porcelain, and a very interesting study it is. In the first place, it is the foundation of all porcelain. The first ware which, according to European notions, could properly be called porcelain, that is, highly vitrified and translucid, must have been white, or something approaching to it. There may be, as has been seen, some doubt as to certain old, unbroken coloured pieces, whether they are true porcelain or not, but the doubt cannot occur with uncoloured pieces. The green ware like glass made by Ho-chou, and the ware like jade produced by T'ao Yü, under the Sui Dynasty, may or may not have been porcelain, and the same doubt exists with regard to many of the so-called porcelains of the T'ang Dynasty, but if the description of the T'ang ware called *Shu-yao* is correct, viz. snow-white in colour with a clear ring, there is very little doubt that it was true porcelain.

Porcelain can be artificially coloured throughout its substance (like the pieces made by Messrs. Minton for Solon's decoration in *pâte-sur-pâte*), but there is no record of any interference in China with the colour of the body. For practical purposes it may therefore be assumed that all Chinese porcelain is "white" of more or less purity, and it would naturally be the desire of the potter that all the undecorated ware should be as purely white as possible.

White porcelain not meant to be decorated in colours is of two classes, glazed and unglazed. The unglazed, called *biscuit*, is comparatively rare, and is often carved and perforated in a very elaborate manner. In the Franks collection is a pair of cups (No. 26a) on the outside of which are "five medallions with figures in biscuit in high relief, in one of them the god of Longevity, in each of the others two figures are standing, probably the Pa-sien, or eight immortals; between the medallions is pierced fretwork. (H. 1¾ in., diam. 3¾ in.)" Dr. Bushell showed me a pair of little boxes of white biscuit, simply decorated with incised lines, meant to carry about fighting crickets. In the Hippisley collection (No. 349) is a pencil-holder of white Tao-kuang (1821-1850) biscuit decorated with a landscape in high relief, "representing an old man riding a mule, followed by an attendant, over a two-arched stone bridge across a mountain torrent towards a monastery built among a grove of trees on a valley slope. Behind are towering hills," etc. Vermilion boxes for the writing table, and little plaques mounted as miniature screens, decorated with landscape, etc., in relief, are also occasionally to be met with in pure white biscuit. A vermilion box of this kind of the period Tao-kuang is in the South Kensington Museum.

Glazed white porcelain is of two kinds: (1) Porcelain intended to be decorated with colour; (2) porcelain not intended to be so decorated. Of the former much was imported in the eighteenth century and decorated in Europe. In England a great deal was decorated at Lowestoft and other places, including Chelsea; but we need not dwell upon it here, for if any can still be found in its undecorated state, it is not worth the attention of the collector, being generally inferior to the porcelain that was intended by the Chinese to remain white. The latter varies in quality, but the finest specimens represent the acme of perfection in the production of the pure body of porcelain. It was probably produced at nearly all the Chinese factories, and differs considerably from other Chinese porcelain. Franks

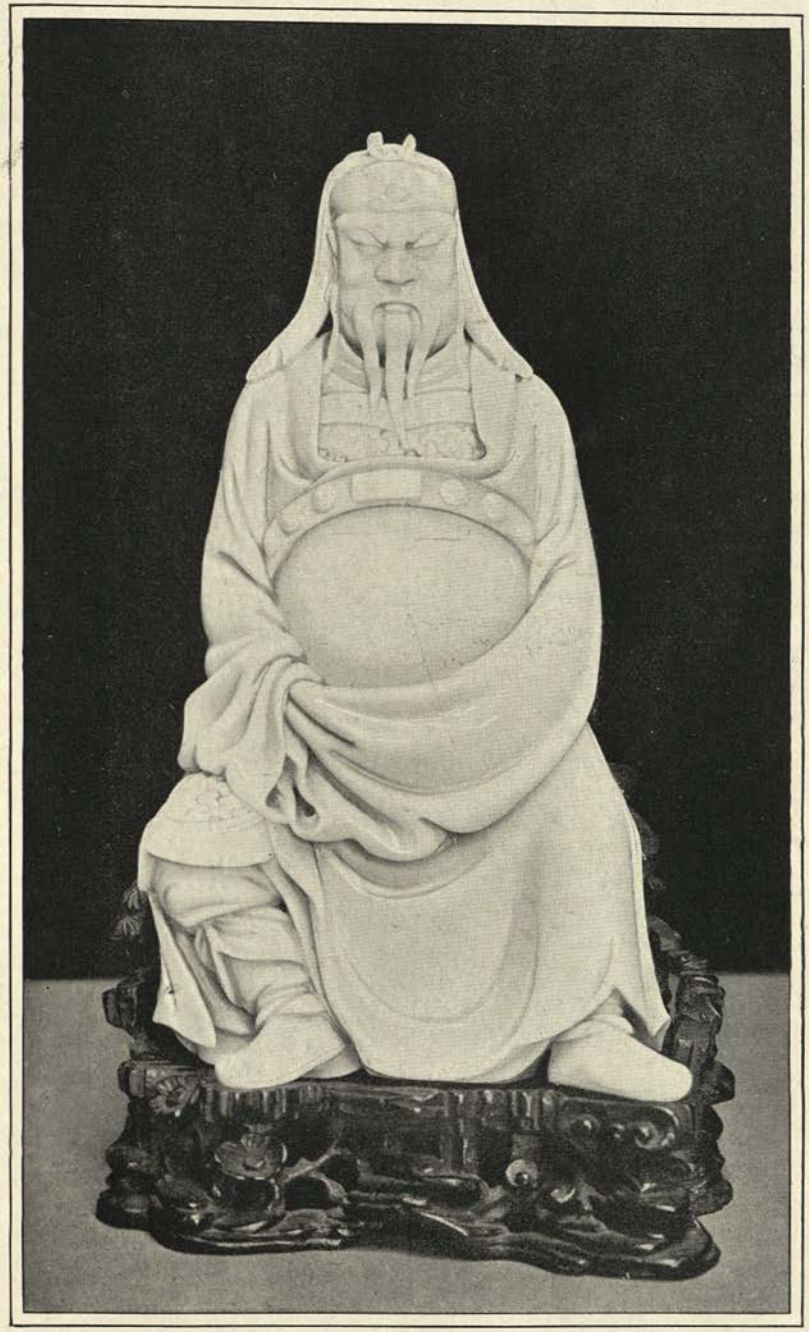


FIG. 17.—FIGURE OF KUAN TI, GOD OF WAR, IN FUCHIEN *BLANC DE CHINE*.

says: "The paste is usually of a creamy white, resembling ivory, the glaze seems closely blended with the paste, and has a satiny texture like the surface of soft-paste porcelain; the decorations consist of ornaments in high relief, usually of an archaic character, or of engraved designs which frequently cannot be distinguished without holding the specimens up to the light. We find in this material oval or octagonal cups, which in some instances are made to imitate cups carved out of rhinoceros horn. There are also statuettes of the goddess Kwan-yin, and other Buddhist divinities, figures of lions, cocks, and other animals, as well as small seals of a quadrangular shape, to which attention has been much directed by the reported discovery of one or two of them in Irish bogs." These seals are surmounted by figures of tigers, lions, hares, and other animals.

This description applies more especially to the class of white porcelain esteemed in France under the name of *blanc de Chine*, for which the district of Te-hoa in the province of Fuchien has been celebrated since the Ming Dynasty. For many centuries the "white" of Fuchien has been the only artistic Chinese porcelain that has been made out of Ching-tê-chên. It would appear to be Dr. Bushell's opinion that all the statuettes of plain white come from Fuchien, and, indeed, most other plain white pieces with moulded ornaments, especially those used in religious rites, like incense burners, flower vases, and libation cups. Of the images the most beautiful are those of the goddess Kwan-yin (or Kuan-yin), seated on a rock with dragons at her feet, or on a lotus flower, her garments arranged in graceful sweeping curves. She often holds a child on her arm or lap, like a Madonna, or a peach in her hand, and is accompanied by attendants, generally boys. One in the South Kensington Museum, on a rock with a child and dragons and boys, is figured in Mr. Gulland's book (196) and is fifteen inches in height. The commonest statuettes are those of grotesque lions (often called kylins erroneously) seated on rectangular pedestals, with conical tubes for joss-sticks at their sides. They show very square jaws

with broad rows of teeth, and their manes, tails, and other hairy parts are elaborately curled and tied up with ribbons. One foot is planted on a ball of silk with which they are playing, a thick strand of it passing through their mouths. More rare are the statuettes of elephants, dragons, and kylins proper (strange mixtures of rhinoceros, dragon, and deer). These objects vary greatly in size, paste, and glaze. The finest are of a creamy tint, with a very soft glaze which melts into the paste so that the whole substance seems homogeneous, and if held up to the light has a warm, soft, milky translucency, as of jade, ivory, or horn. It would be convenient if the term *blanc de Chine* applied to this variety only. Others are more like ordinary hard porcelain with a cold bluish tint in the glaze. The libation cups are usually either eight-sided or oval. The former are frequently decorated with a moulded figure of one of the eight immortals on each of the sides, the smooth-sided often have verses engraved upon them. The marks are engraved in the paste, and (what is unusual in Chinese porcelain) are often the signatures of the makers. The shapes are taken from those of the old bronze articles they superseded, or from natural objects like flowers, or from carvings in jade and rhinoceros horn, as in the case of the oval flower-like cups supported by sprays of prunus and other flowers. One of the most interesting pieces of *blanc de Chine* is an incense burner, said to have been brought from China to Venice by Marco Polo in the thirteenth century. He visited the province of Fuchien. The identical piece is figured in M. Grandidier's book, but it seems to have been of a popular pattern, and to have been frequently imitated since, so that copies of it are not very uncommon. There is one in the Franks collection which is thus described in the catalogue:—

"Basin* with cover and stand; eight-sided, with ornaments moulded in relief. Ivory-white Chinese porcelain. The basin

* Perhaps "casket" or "box" would be a more appropriate term than basin or bowl, but it is meant to burn incense. It was probably an imitation of jade or ivory carving.

FIG. 18.—GROUP OF FUCHIEN AND CHING-TÊ-CHEN WHITE.

has eight feet and four handles; each side is ornamented with three bands enclosing scrolls and other devices of an ancient bronze style; the cover has a knob at each angle and is ornamented with an iris surrounded by prunus, the spaces between are pierced; the central knob is wanting. The stand has a raised knob at each angle, and eight low feet; in the centre is a large flower surrounded by small detached scrolls, all impressed; on the outside are panels like those on the bowl. (H. 4¾ in., diam. of stand, 6¾ in.) 17."

Another very interesting piece of ivory white is the oldest specimen of porcelain in the Dresden Gallery. It is a plate said to have been brought over by a Crusader from Palestine, and is inlaid with uncut rubies and emeralds set in gold filigree. Some pieces similarly decorated are to be found in the Sultan's palace at Constantinople. The Dresden plate is marked with the character "Fu" (happiness).

A particular kind of fine white is called Fen-ting, or white Ting, named after the famous Ting-yao of the Sung Dynasty, which is of a dull white as compared with the best Fuchien, and is likened to mutton fat or jade. The best Sung Ting-yao is white and lustrous, the inferior coarser and yellowish. It (the yellower kind, I presume) is said to have been the origin of the wares of Korea and Satsuma. It has been imitated, under succeeding Dynasties, down to the present day. Of the K'ang-hsi period there are two sorts of Fen-ting, (1) reticulated with brown lines, and mottled with light buff clouds; (2) more delicate, approaching egg-shell and ivory white. Fen-ting decorated with blue is the Chinese "soft paste" so much prized by American collectors. It is surprisingly light when handled, and is generally crackled.

The white from Ching-tê-chên is often very beautiful in substance and shape. It is used by the imperial household in times of mourning, and the cups and bowls are decorated with dragons, etc., engraved under the glaze, sometimes so delicately that the decorations cannot be seen till the piece is held up to

the light. The Yung-lo period is celebrated for its white, and the Hsüan-tê still more celebrated. It is beautiful in the periods K'ang-hsi, Yung-chêng, and Ch'ien-lung, when technical perfection was reached, the white pieces of these periods being very regular in shape, and without the pitting often found on older pieces.

The white glazes are of every degree of opacity, from perfect transparency to a curd-like enamel. In tinge they vary from the snowiest white to yellowish, bluish, greenish, and sometimes pinkish. In the Chinese "History of King-te-chin," translated by Julien, different whites are described as "of the moon," of "flour," and "of snow." White pieces include, besides articles already mentioned, flower vases, bottles, and beakers of all sizes, decorated by incision or by moulded flowers, fish, monsters, etc., beneath the glaze. Vegetable ashes are said to have been employed in the composition of a pure white glaze.

Section B.—Single-coloured Glazes.

There is no class of porcelain in which the Chinese show a more marked superiority than in that of which the decoration consists simply in covering the whole surface of the piece with coloured glaze. The earliest pieces sent to Europe were of this class, or blue and white. This class may be divided into two: (1) single glazes, or glazes of one colour only; (2) variegated glazes, in which two or more colours appear on the same piece in streaks and splashes. The single glazes are the older, at least in intention, the variegation being due in the first instance not to design, but to the accident of the kiln. Vases undergoing such changes in process of firing were therefore called "transmutation" vases or *Yao-pien* by the Chinese, and we are told that at first they were regarded as failures and little

PLATE IX.

Egg-shell Plate painted in over-glaze cobalt blue, with a few touches of buff, the rim being also tipped with a line of buff. It is decorated with a familiar scene, a young mandarin sitting at a table playing on the flute, while a young lady seated opposite keeps time with her fan, and a parrot on a perch behind is apparently screaming in concert. The usual adjuncts of a cultivated interior fill in the picture, jars for wine and water, incense-burning apparatus, a dish of Buddha's-hand citrons to scent the air, a tray with tea-pot and cups on the table, etc. The rim is decorated with a band of floral scrolls interrupted by four small medallions containing orchid blossoms, suggestive in China of a loving couple. (Diam. $8\frac{3}{8}$ in.) (*Victoria and Albert Museum*, 1987, '55.)

prized. Later, however, especially during the present Dynasty, they have come into great favour.

In the Sung Dynasty the single glazes appear to have been céladon, blue, yellow, black, purple, and red. Some account of these early pieces will be found in the Historical Summary (*see* p. 17). Sometimes they were applied to hard, untransparent stoneware. They were due to the oxidation of cobalt (blue), iron (céladon greens and yellow [buff colour]), copper (red), and manganese (black and purple). At first the colours were probably all baked at the highest temperature, and were confined to céladon, blue, red, and brown, but at a time we cannot determine it was found that certain colours and glazes which could not bear the extreme heat of the kiln could be safely fired in the more temperate parts of the same kiln, and colours baked in the great kiln are now divided into *grand feu* and *demi-grand feu.* The *petit feu* colours or vitreous enamels used in painting over the glaze are baked at a lower temperature in the muffle kiln.

The following, according to Dr. Bushell, are the colours employed in decorating Chinese porcelain*:—

1. *Grand feu* (4).—Blue (cobalt), and Red (copper) applied on the unbaked clay with a feldspathic flux; céladon and deep brown, from iron, applied on the biscuit with a nitre and lead flux.
2. *Demi-grand feu* (3).—Turquoise blue from copper; purple from manganese; yellow from iron containing antimony.
3. *Petit feu* (Muffle).—Greens from copper; crimson and pink from gold; blue from cobalt; yellows from antimony; coral red from iron; black, impure oxide of manganese; white, arsenious acid.

* Three of these only are employed for single-coloured imperial services, viz. purplish brown (aubergine), camellia-leaf green, and deep yellow. White is only used when the Court is in mourning.

Single Glazes.

The old single glaze pieces were decorated with *grand feu* and *demi-grand feu* colours only, but many, if not all, of the *petit feu* colours have in later times been used to cover the whole surface. From these comparatively few materials a great variety of tints were produced, which are known by various names. Most of these names are contained in the following list:—

Reds: From copper: *Sang-de-bœuf, sang-de-poulet, sang-de-pigeon,* crimson, peach-bloom, crushed strawberry, maroon, liver. From iron: Vermilion, coral, tomato. From gold: Ruby, rose, pink.

Of the copper colours, *sang-de-bœuf* and "peach-bloom" are the most prized. *Sang-de-bœuf* is said to have been invented in the early part of the reign of K'ang-hsi, by the famous Lang Ting-tso (*see* p. 40), Governor of Ching-tê-chên, and is called Lang-yao, after him. The term *sang-de-bœuf* is sometimes used to denote a very large class of *flambé* pieces, some of them very beautiful, in which the red colour, much like congealed blood on some pieces, more like crimson on others, is streaked and splashed with blue. The prime distinction as to colour of the true *sang-de-bœuf* (which is a real single glaze) is that it is a yellow, not a blue red, shoaling into a flame colour at the neck, and through a ruby red to a brownish red (like brown sherry) at the base. Other distinctions are that the colour is curiously mottled, and that the glaze is crackled (which is not the case with any other red). Another mark of true Lang-yao is a mathematically correct line of pure white glaze round the rim and another round the foot, which is a feature not found on later pieces. To produce the colour the glaze requires to be melted to perfect fluidity, and modern potters cannot prevent it from running down, so that the neck of a bottle is left whitish, and drops have to be ground off the base. The

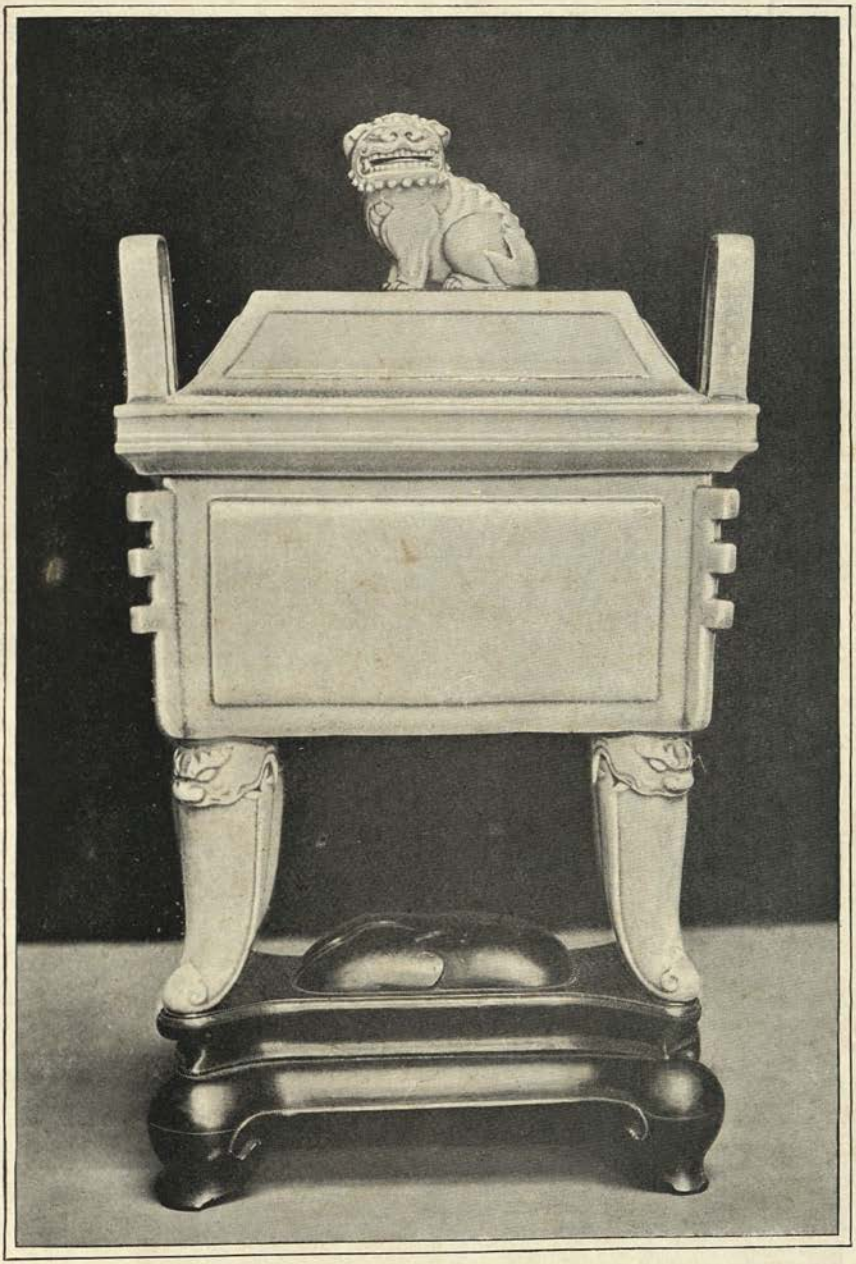


FIG. 19.—FOUR-LEGGED CENSER, WITH COVER, OF TURQUOISE CRACKLE.

bottom of true pieces of Lang-yao are glazed with apple green, or rice colour, or pure white. There are many shades of *sang-de-bœuf*, from light to dark. Several of them are chromo-lithographed in the catalogue of the Walters collection, which is rich in specimens of this glazing, fine pieces of which are worth hundreds of pounds.

The "peach-bloom," or "peach-blow," glaze is a later variety, first produced in the reign of K'ang-hsi according to Dr. Bushell*; but not earlier than Yung-chêng, according to Mr. Hippisley, who calls it "a dull white pink upon an under ground of pale sea green," a description which scarcely does justice to its delicate beauty. It is very much like in tint to "crushed strawberry," but a paler colour, and has the peculiarity of being sown with little points of bright apple green, a colour which sometimes comes through the pink in large splotches, or "clouds." In rare cases the green covers half the surface, as in a small piece now in the Walters collection. "Peach-bloom," as a single glaze, was little known or admired till within recent years. According to Dr. Bushell, most if not all of the pieces which have entered the market and fetch such enormous prices (especially in America), came from the hereditary collection of the Prince of Yi, the descendant of K'ang-hsi (*see* p. 41). One famous piece, a small vase, eight inches only in height, was sold in New York for $15,000. It is in the Walters collection, and was offered to Mr. Hippisley in Peking for less than $200 gold. According to Dr. Bushell, "peach-bloom" is called *Chiang-tou Hung* in China, from its resemblance to the variegated beans of the Dolichos Sinensis—*Chiang-tou*. The Chinese call it "apple red" also. Pieces of it are prized by the Chinese for decorating the writing table, such as water bottles in the shape of apples and pomegranates. It is probable that *sang-de-bœuf*, "peach-bloom," and other copper reds were first produced by

* The Doctor, however, refers to wine cups of this tint produced in the time of Hsüan-tê ("Walters Collection," p. 164).

accident in attempts to obtain the celebrated copper red, the "sacrificial red" of Hsüan-tê, which was used as a single glaze as well as for painting fish, etc., on white under the glaze. The terms *sang-de-pigeon* and *sang-de-poulet* are applied to stippled or *soufflé* reds more uniform but less brilliant than *sang-de-bœuf*. They are not mottled or crackled, and are later than K'ang-hsi, probably Yung-chêng or Ch'ien-lung. A deep crimson red is often used to cover pieces modelled in the round—statuettes of saints and animals and clumps of fungus, from the points and rims of which the colour runs, leaving spots and lines unglazed. Such pieces were made by the great Lang. There is a figure of a Bôdhisattva in the Walters collection of true Lang-yao.

The iron reds include every shade of coral, from dark red through vermilion to pale pink. They contain some strong, vivid, and delicate colours, but they are hard and thin in comparison with the copper reds. They came into great prominence in the reign of Ch'ien-lung.

The gold reds, from crimson through rouge red to pale pink, are soft and delicate as the petals of a rose, and are most frequently employed in overglaze painting with enamels, especially on pieces of the class known as the *famille rose*, which commenced in the latter part of the reign of K'ang-hsi, but they are used to cover backs of saucers and plates, and sometimes whole bottles and vases.

Greens: Gros vert, apple green, snakeskin, cucumber, emerald green, céladon, pea green.

Céladon (sea green) and its varieties (an account of which will be found on pp. 19, 20) come from iron, and pea green is produced by a little addition of cobalt to the ordinary céladon glaze; the rest, including probably all, or nearly all, of the bronze and olive greens, from copper or a combination of copper and iron.

The rarest green is probably the Lang-yao green, invented, like *sang-de-bœuf*, by Lang Ting-tso. It is described as a

pale bright apple green, and true pieces have the same characteristics as *sang-de-bœuf.* It is mottled and crackled and has the white line round the rim and the foot, at which the colour stops dead. The snake-skin, which is iridescent, was invented by Ts'ang Ying-hsüan. The cucumber glaze should perhaps be included among the *flambé* colours, as it passes from apple green to olive.

Blues: Gros bleu, mazarin (or powder blue), sapphire, *clair-de-lune,* sky blue, turquoise, peacock, kingfisher.

The first five of these come from cobalt, the turquoise series from copper; and there is a bright blue mentioned by Dr. Bushell which is a mixture of silicate of copper and cobaltiferous ore of manganese.

Whereas the other blues are generally used for plates, dishes, bottles, vases, and other ordinary forms, turquoise is often found on statuettes and other pieces curiously carved and pierced, often in conjunction with "aubergine" purple (a mixture of cobalt and manganese). The tint called "sapphire" by the Chinese is a very deep blue, and is a slate colour, not earlier than Chi'en-lung.

Yellows: Imperial yellow, citron or lemon yellow, eel-skin yellow, straw colour, canary, mustard yellow, orange, sulphur.

The purest yellows come from antimony, the orange tints show the presence of iron.

The imperial yellow is a deep colour like the yolk of an egg. The light enamel yellows were founded on experiments in the reign of Yung-chêng. The eel-skin yellow varies from brownish "old gold" tints to olive, and was invented by Ts'ang Ying-hsüan; it is difficult to decide whether it should be classed with the yellows or the greens, with the single glazes or the *flambé.*

As some colours like this are intermediate between yellow and green, so others like lilac and lavender come between the blues and the reds. They are both pale cobalt blue tinged with manganese.

Browns: Chocolate, chestnut, brown bronze, coffee colour, café-au-lait, dead leaf, old gold, Nankin, chamois.

All these browns (the *fond laque* of the French) come from iron, mostly in the form of a ferruginous earth, called by the Chinese Tzŭ-chin. This earth is often used in combination with other colours to give them a brown tinge. As a single glaze it seldom covers the whole piece without any other decoration, except in the case of the *outsides* of cups and saucers. On bottles and vases it is generally used with white reserves for flowers, etc., painted in colours. It is often covered with decorations of flowers, etc., in white slip over the glaze. According to Père d'Entrecolles it was sometimes decorated with silver, but such pieces, if any exist, are rare. In all cases silver over the glaze is very perishable, even more so than gold. Pieces painted with underglaze blue have often a ground or bands of this colour, generally of the lighter varieties. On such pieces the blue is of course heightened by the yellowish brown, and is often very brilliant. All these browns have a silvery metallic lustre, and this is perhaps what Père d'Entrecolles refers to.

Blacks: Common black; mirror or metallic black.

The first of these is produced from impure manganese only, and is a dull dead colour, often covered with a thin transparent green glaze; but the "mirror" black has a very brilliant glossy surface, and is made of calcined cobaltiferous manganese ore mixed with ordinary white glaze and a certain proportion of the ferruginous earth which produces the browns named above. It is, like the browns, most often used to cover parts and not the whole of a piece, and is often decorated with gold. Mirror black was not invented before the reign of K'ang-hsi. The other black dates back to the Sung Dynasty.

The only class of colour left is that of the greys. These are of every tint, including what is called rice colour. This is a neutral tint of varying depth, but always light. It

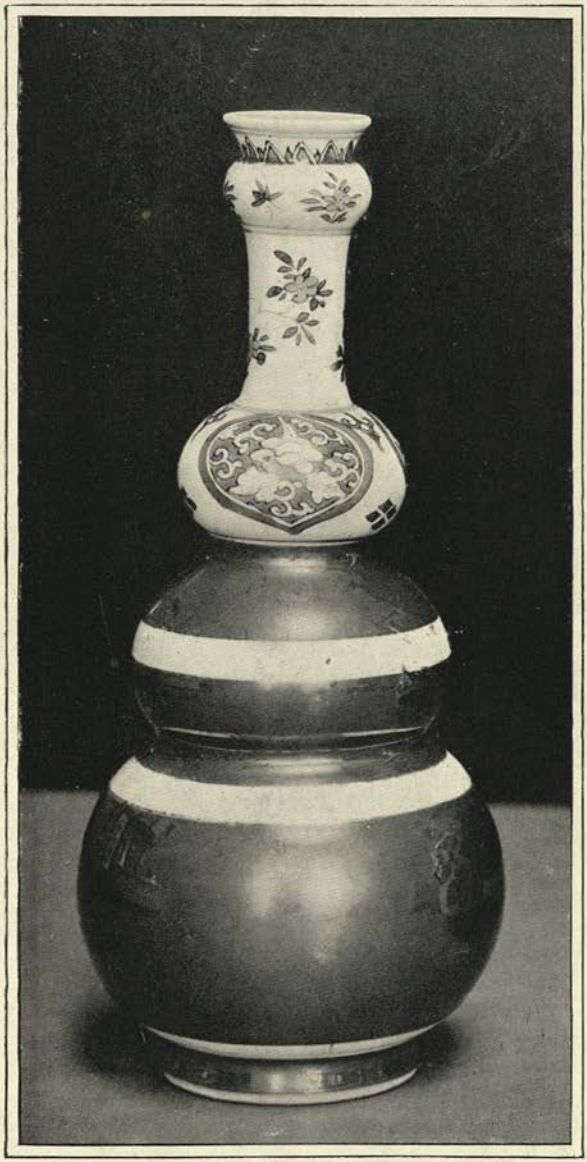


FIG. 20.—BLUE AND WHITE, WITH BANDS OF BROWN AND RINGS OF CRACKLED AND PLAIN CÉLADON.

is often seen on vases of which the crackle is the sole decoration.

Variegated Glazes.

Some kind of variegation in process of firing seems to be incidental to all kinds of pottery. The earliest pale blue single glazes of the Sung Dynasty have often patches or "clouds" of red or purple, due to the manganese in the cobalt, and streaks of red are found in céladon glazes; but the variegated pieces known as *flambé*, "flashed," or "transmutation," the *Yao-pien* of the Chinese, were at the first accidentally produced by the different degrees of oxidation of different parts of the same copper silicate glaze in the process of "firing." The way in which the effects were produced is well described in the following description by Dr. Bushell, confirmed by a paragraph in Jacquemart ("Histoire de la Céramique," pp. 54-5):—

"The cause of this transmutation is well known. Copper in its first degree of oxidation gives to the vitrified glaze the bright ruby red tint known by the Chinese as *chi-hung* or 'sacrificial red'; with more oxygen it produces a brilliant green, and at its highest a turquoise blue. Any of these effects may be produced in the chemical laboratory. In the furnace the various modifications are produced suddenly by the manipulation of the fire. In a clear fire with a strong draught all the oxygen is not consumed, and is free to combine with the metal in fusion. If, on the other hand, the fire be loaded with a thick smoke, the carbonaceous mass will greedily absorb all the free oxygen, and the metal will attain its minimum degree of oxidation. So, when placed in a given moment in these various conditions by the rapid and simultaneous introduction of air and sooty vapours, the glaze assumes a most picturesque appearance; the surface of the piece becomes diapered with veined and streaked coloration, changing and capricious as the flames of spirits;

the red oxide passes through violet and green to the pale blue peroxide, and is even dissipated completely upon certain projections, which become white, and thus furnish another happy fortuitous combination."

Good as this description is, it seems to omit one of the most common of the "transmutations" by which the red is streaked and splashed with deep blue. This was an effect produced in the Chün-chou kilns of the Sung Dynasty, as is well shown in two flower pots in the Walters collection, one of which is the original of Plate 94 of the catalogue. It is described as "bluish grey with purple and crimson flecks" on hard, yellowish stoneware. Another piece, startling in the strong contrast of the red and blue, is in the Geological Museum in Jermyn Street (C. 108). In the catalogue the effect is attributed to blue double silicate of protoxide of copper only partially reduced to the state of red silicate of copper. Belonging to the older "transmutations" is that known as "mule's liver" and "horse's lung," or both combined. It contains red, blue, violet, and yellowish green, in brilliant confusion (Franks collection, No. 1738). In this and a number of other *flambé* pieces there are splashes and streaks of a bright light blue like cobalt, and Dr. Bushell informs me, in answer to a question on the subject, that "the blue in the *flambé* vases referred to is really due to cobalt, intentionally introduced as an ingredient of the glazes. In the old Chün-chou pieces the play of colour is owing to the varied oxidation of the cobalt manganese and iron constituents of the complex cobaltiferous mineral found in China. In more modern reproductions of the *Yao-pien* (furnace transmutation) class, cobaltiferous manganese and copper oxide are mixed with the glaze, as well as sometimes a dash of iron peroxide to give brown streaks."

These modern reproductions are therefore not true *Yao-pien*, but only imitations of it by various skilful devices. They include the majority of the pieces in the market which

PLATE X.

Large Vase of the K'ang-hsi period grandly painted in colours, relieved by a black enamelled ground. It is covered with a floral decoration of tree pæonies, magnolias, peach trees, and lilies, with an open-work rockery underneath, on which are perched two pheasants. The black ground is characteristically of somewhat greenish tone, and the decoration, sketched and shaded with the same black enamel, is filled in with two brilliant shades of green, a bright yellow, and manganese purple. (H. 20 in.) (*Salting Collection*, No. 33.)

pass under the name of *sang-de-bœuf* (*see* ante), as well as a number of bottles and vases called crimson, which look like single colours at a little distance, but of which, on closer examination, the colour is seen to be produced by a combination of small blue and red spots or streaks. Some of the modern pieces are very brilliant, but, in the words of Dr. Bushell, "wanting in depth, and too glossy." Amongst the *flambé* pieces figured in colours in the book on the Walters collection are—

Plate XVI.—Turquoise through purple to crimson (*Ch'ien-lung*).

XIX.—Iron rust (*Ch'ien-lung*).

XXXIII.—Grey amethyst and purple.

LI.—Peach-bloom with rose spots and apple-green clouds (*K'ang-hsi*).

LXXXVIII.—Ground of crackled olive-brown tint, due to iron partially covered with *flambé* glaze in huge tears.

LXXXV.—Robin's egg (*Yung-chêng*).

Père d'Entrecolles in his two letters (1712, 1722) describes a transmutation piece as accidental, and the power to produce imitations of them at will is said to have begun in the reign of Yung-chêng (1723-1735). Later still they made variegated pieces with novel combinations, by blending soft or muffle glazes of different colours, by sprinkling, or blowing through a tube covered with gauze. The last decoration is called *soufflé*, and is itself much earlier than Yung-chêng, and some of the simpler variegations were produced by it in the time of Père d'Entrecolles' visit. Three of the most distinct of the later variegations are called "iron rust," "robin's egg," and "tea-dust."

"Robin's egg," which has a general resemblance in tone and colour to the thing from which it is named, varies considerably. Dr. Bushell describes it as "bluish grey, flecked with red and maroon"; Mr. Gulland (p. 254) as "a bluish, greenish-coloured

ground, relieved by brown specks and little white circles." (These circles are a sign of *soufflé*.) It is produced by "combining nitre, rock crystal, and cobaltiferous manganese with ordinary white glaze material" (*Bushell*).

"Iron rust" is of much the same colour as the substance after which it is called, with blackish specks.

"Tea-dust" has an olive-green ground flecked with tiny spots of lighter green.

It is not very easy even for experts to decide the age of all single glaze and *flambé* pieces, as the oldest have always been imitated by succeeding generations, but the following are said to be the colours of pieces of the Sung Dynasty which were sent from Peking to Ching-tê-chên by the Emperor Yung-chêng to be imitated. The first two reds must have been copper, not gold colours :—

1, Rose crimson; 2, Pyrus japonica pink; 3, aubergine purple; 4, plum-coloured blue; 5, mule's liver mingled with horse's lung; 6, dark purple; 7, rice colour; 8, sky blue; 9, transmutation.

Section C.—Glazes of several Colours.

This is the name given in the catalogue of the Franks collection to an interesting and not very common class of Chinese porcelain, which is decorated on the biscuit with designs washed or touched with various coloured glazes. The designs upon these pieces, says Sir Wollaston, "can scarcely be considered painted." Sometimes the ornaments have raised outlines, so as to confine the colours to their proper places, at others they are engraved in the paste, and in the case of modelled pieces, like statuettes of lions, birds, etc., glazes of different colours are applied to different parts of the piece. They appear to date from very early times, but the specimens of the raised outline class exhibited at the Burlington Fine Arts Club in 1896 are all supposed to be of the

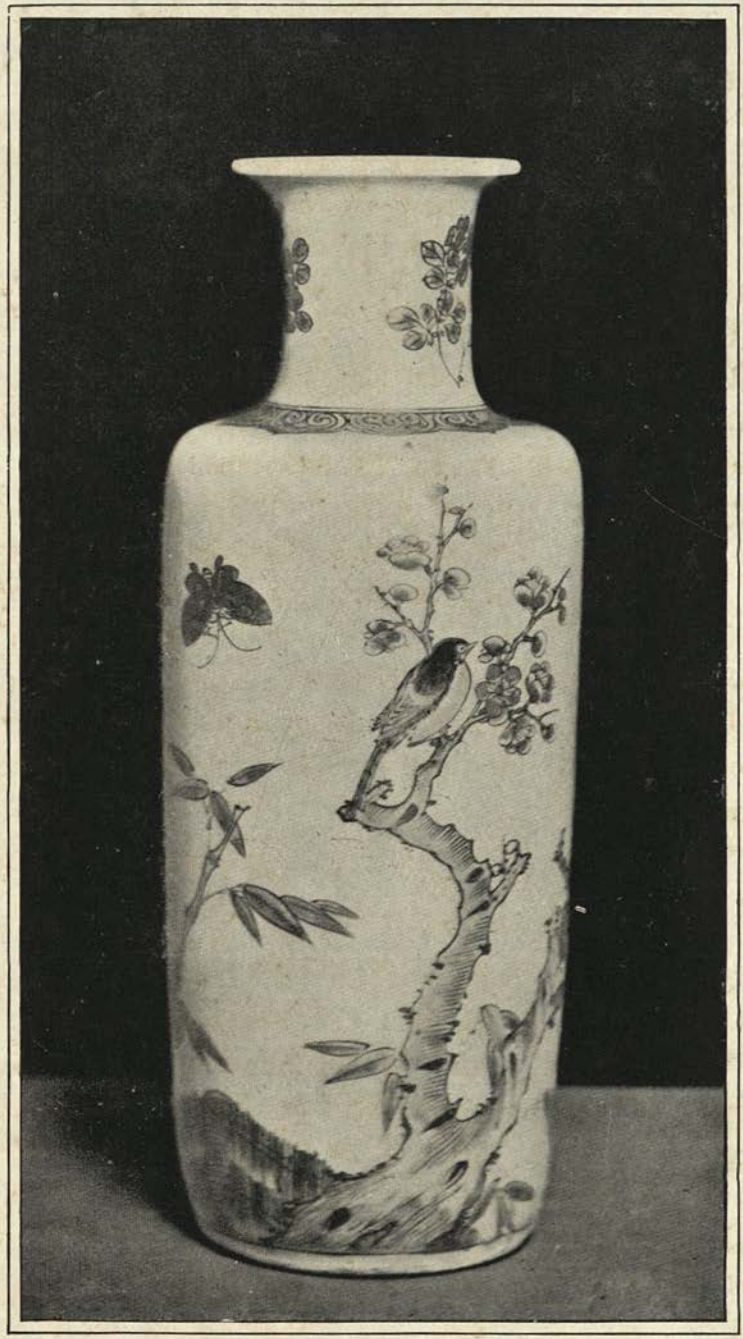


FIG. 21.—CÉLADON VASE *SUR DECORÉE* WITH ENAMELS OF THE MUFFLE STOVE.

date of Chia-ching (1522-1566). Two of them were described in the catalogue as follows:—

37 & 38 Pair of wide-mouthed Jars, with handles on neck and loose rings. Most of the body covered with blue glaze, over white unglazed porcelain—five-clawed dragons and clouds left in white, with traces of having been once nearly entirely gilt. The rings on handles unglazed white porcelain. (H. 11 in.)

Mark: Kea-tsing, round the mouth, 1522-1566.

Lent by Mrs. Edward Bloxam.

40 A Four-sided Vase. With handles on neck. Similar ware, deep blue glaze ground, with fungus, lotus, and symbols in green and buff glazes. (H. 12 in.)

Lent by Mr. Val. C. Prinsep, R.A.

The Franks collection contains amongst other pieces—

Vase, with small neck, the body widening towards the upper part, Chinese porcelain; on it are engraved two dragons among clouds, coloured green on a yellow ground. (H. 15 in.) 69.

Quadrangular Vase. Chinese porcelain with ornaments in relief, consisting of the mystical trigrams known as the Pa-kwa, placed two on each side, with the circular emblem Yang-ying between them; they are coloured sea green and brown relieved by a blue-glazed background. (H. 9¾ in.) 71.

Pair of Figures of Lions, standing on leaves. Chinese porcelain; one of them green with maroon mane and small yellow cub by its right front paw; the other yellow, with a green mane and movable green ball under its left front paw. 72.

Figure of a Parrot. Of Chinese porcelain, coloured green, and resting on a yellow rock. (H. 2¾ in.) 74.

Probably the finest specimens of this class in England are in the South Kensington Museum, and are figured by Mr. Gulland,

under the title of "Ming biscuit céladon" (Nos. 215, 216, 217, opposite page 143).

No. 215. **Jar.** Early Ming porcelain, with decoration in raised outline, filled with turquoise, yellow, white, and brown, on a purple ground. On the body is a landscape with mounted officials in antique-fashioned costume, accompanied by boys on foot. Above are the eight Buddhist emblems and joo-ee heads; below is a conventional border in compartments. Carved wood stand and cover. (H. 11½ in., diam. 13¾ in.)

No. 216. **Jar.** Early Ming porcelain, with decoration in raised outline, filled in with blue, yellow, and white on a turquoise ground. On the body is a landscape with two men on horseback riding towards a house, accompanied by a footboy with a box; also a mounted official with two boys on foot, one carrying a guitar, the other a fan. Above are the eight Buddhist emblems with lotus flowers and scrolls, below is a conventional border in compartments. Carved wood stand and cover. (H. 12½ in., diam. 14 in.)

No. 217. **Jar.** Early Ming porcelain, massive, with the outer casing decorated in purple and turquoise, some parts being unglazed (where the coarse porcelain shows up biscuit coloured). On the body is a landscape with mounted figures of antique design—some with military hats, and carrying respectively a banner, a spear, and a cross-bow; others in civilian costume, one of them carrying a lyre. Above is a floral band, and below is a border with a symbol in alternate compartments. Carved wood cover and stand. (H. 12½ in., diam. 13⅜ in.) This last, it will be noticed, is a *jar* with an outer casing which is pierced.*

The most remarkable and celebrated example of this kind of decoration is an image of the Goddess Kuan-yin in a Buddhist temple at Peking, glazed over biscuit with various colours—yellow, red brown, turquoise (drapery), black, old gold, and crimson.

CLASS II.—CHINESE CRACKLE PORCELAIN.

The term "crackle" or "crackled," sometimes spelt "crackelled," is applied to pieces in which the glaze is covered

* This jar is faithfully reproduced in colours in Plate V.

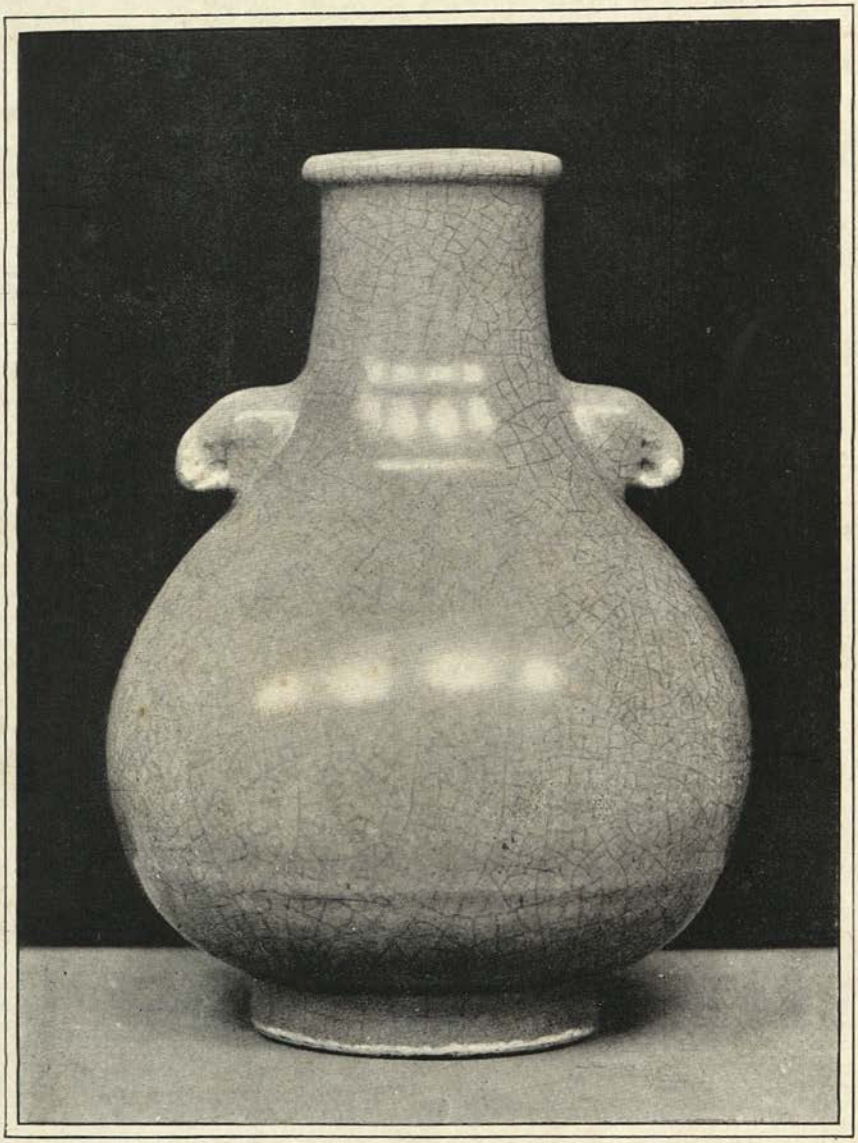


FIG. 22.—OLD YELLOW CRACKLE VASE (*MI-SÊ*).

with cracks. According to the T'ao Shuo (*see* Hirth, p. 33), Kuan-yao porcelain has a large and irregular crackle called "crabs' claws," and Ko-yao a small crackle called "fish-spawn." This smaller kind is called by the French *truité*, from its likeness to the scales of a trout. Really there are crackles of many sizes, all of which can now be produced at will, so that the same piece has often bands of crackle alternating with plain bands. At first "crackle" was, no doubt, accidental. It occurs on the oldest existing pieces. The pale blue or *clair de lune* of the Sung Dynasty was often covered with fine crackle with purple edges or interstices. The céladon of the same period was also often crackled. The productions of the brothers Chang, under that Dynasty, were distinguished by one being crackled and the other not (*see* p. 18). Franks tells us, "Crackled vases were called Tsui-Khi-yao, under the Southern Sung Dynasty (1127-1279), and are thus described in the history of King-te-chin: 'The clay employed was coarse and compact, the vases were thick and heavy, some were of a rice white,* others pale blue. They used to take some Hoa-chi (steatite), powder it, and mix it with the glaze. The vases exhibited cracks running in every direction as though broken into a thousand pieces. The cracks were occasionally rubbed over with Indian ink or a red colour, and the superfluity removed. Then was seen a network of charming veins, red or black, imitating the cracks of ice. There were also vases on which blue flowers were painted on the crackled ground.'

"A different mode of making the crackles is described in

* The Chinese term used here is *mi-sê*, which Julien first translated *couleur du riz*, and thereby misled us all. It really refers to the colour (*sê*) of yellow millet (*huang mi*), not of rice (*pai mi*). *Mi-sê* in Chinese silks is a full primrose yellow; in Chinese ceramic glazes it often deepens from that tint to a dull mustard colour when the materials are less pure. It has often been wondered why the old "mustard crackle" of collectors is apparently never alluded to in "L'Histoire des porcelaines de King-te-tchin." It is necessary to substitute yellow for "rice-coloured" in the text generally, remembering always that a paler tone is indicated than that of the imperial yellow, which Mr. Monkhouse justly likens to the yolk of an egg.—S. W. B.

another Chinese work, and is as follows: 'After covering the vases with glaze, they are exposed to a very hot sun, and when they have become hot, they are plunged into cold water for a moment. On being baked they appear covered with innumerable cracks.'"

It appears from another passage in the history of King-te-chin (Ching-tê-chên) that the size of the cracks depended on the fine or coarse washing of the paste.

But these last two notions, according to M. Solon, are quite incorrect. He writes:—"The crackled glaze is obtained by altering the respective proportions of silica and alumina in the composition of the glaze. In this way the size of the crackling can be reduced or enlarged at will, and bands of glazes with small and large crackles can be disposed upon the same vase, and alternate upon the surface with other bands of a glaze perfectly smooth."

There is some connection, however, between the colour and the crackle. Turquoise is nearly always finely crackled, and so is yellow; few, if any, of the reds, except *sang-de-bœuf*, are crackled at all, and the crackle of *sang-de-bœuf* is broad. Céladon is sometimes crackled and sometimes not, and when crackled the crackling varies in size. The crackle on white or whitish ground varies most; sometimes it is very sparse and erratic in its cracks, sometimes, as in the Fen-ting or so-called "soft paste," very fine and regular. Crackled pieces may be divided into two kinds: (1) When the crackle is a striking part of the decoration. (2) When it is not. The first is perhaps the only kind which is properly described as a "class." It is usually of white or grey or pale céladon, with deep brown ornaments in relief, the shapes and decoration alike taken from antique bronzes. The following descriptions of pieces in the Franks collection are of this kind:—

Oval Libation Cup. Chinese crackle porcelain, brownish, with moulded ornaments in relief, dog, stork, dragon's head, stag, etc. (L. 3¾ in., h. 2¼ in.) 75.

Bottle. Chinese crackle porcelain, greenish; two handles in the form of monsters' heads, and a band of various patterns in relief, coloured dark brown. (H. 7 in.) 76.

Low Vase, with two handles in the form of monsters' heads bronzed over. Chinese porcelain; the outside of a grey blue, crackled; the upper part of inside also crackled; the cracks are filled in with brown. (H. $2\frac{3}{4}$ in., w. $4\frac{1}{2}$ in.) 78.

Vase, with two handles in the form of monsters' heads. Chinese porcelain; on the body eight horses in various attitudes, in slight relief, and outlined in blue and brown; the ground is crackled, the cracks being filled in with a buff colour. These horses are probably intended to represent the eight famous horses of Muh Wang, a monarch of the Chow Dynasty, B.C. 1001. (H. 6 in.) 96.

CLASS III.—WITH WHITE SLIP DECORATION.

Slip, or *engobe*, is clay or "paste" in a semi-liquid state. It has been frequently used in decorating pottery of all kinds in all parts of the world. In this class of Chinese porcelain it is applied to a coloured ground and modelled into various shapes and patterns, often with the greatest delicacy. Groups of flowers, insects, birds, etc., are treated in such slight relief that the colour of the ground appears like a grey through the thinner parts. It is much the same process as that which has been brought to such perfection by M. Solon, and is known in modern ceramics as *pâte-sur-pâte*. The ground to which the slip is applied in China is generally brown, but not always, as will be seen from the following descriptions of pieces in the Franks collection. This kind of decoration was often imitated in Persian pottery, sometimes by the same process, sometimes by removing the brown glaze so that the white paste below showed in the form of the desired decoration. It is probable that some of the pieces in the Franks collection were made for the Persian market.

Bottle-Shaped Vase, probably part of a narghili. Chinese porcelain, covered externally with a dark brown glaze, on which are moulded in low relief, in white, two fern plants. (H. 11 in.) 98.

Bottle-Shaped Vase, probably part of a narghili. Chinese porcelain, covered with dark blue glaze, on which are moulded, in white, two branches of prunus. (H. 12½ in.) 99.

Vase, with swelling body, and two lions' heads in relief as handles. Chinese porcelain, covered with a greyish blue glaze, on which are moulded in slight relief, in white, two vases containing flowers. (H. 10½ in.) 100.

Pair of Bottles. Chinese porcelain, covered externally with a deep lavender glaze; on the front is a prunus tree worked on in slip, slightly raised. (H. 9¾ in.) 102.

CLASS IV.—CHINESE PAINTED PORCELAIN.

SECTION A.—PAINTED IN BLUE UNDER THE GLAZE—"BLUE AND WHITE."

Although we hear nothing of painting in blue before the Yuan Dynasty, blue was from the earliest time one of the most favourite colours. In the Chin Dynasty (266-419), Dr. Bushell says, blue porcelain (or pottery) was called *p'iao-tz'ŭ*, resembling in colour the pale blue shade (*p'iao*) of certain silks. In the T'ang Dynasty (618-906) it was called the blue colour of distant hills; in the After Chou Dynasty (951-960) the blue of the sky after rain. At one period it was called the prohibited colour, because it was reserved for the Sovereign. Afterwards under the Sung Dynasty (960-1279), although other colours were also used, the Ju-chou porcelain was baked with a pale blue glaze. The finest imperial porcelain of the time was peacock blue, and the crackled Ko-yao and the ordinary Lung-ch'üan porcelain of the same time, though most of it was céladon, were also of a bluish shade. Nevertheless, we hear nothing of painted decoration in

FIG. 23.—CHOCOLATE, WITH WHITE SLIP IN RELIEF (*PÂTE-SUR-PÂTE*).

PLATE XI.

Large Vase, painted in similar colours to the last, with an enamelled background of brilliant green. The floral decoration is composed on one side of blossoming prunus trees with a pair of magpies perched in the branches; on the other of pæonies, with rocks underneath, all outlined and shaded in black. In addition to the usual colours, the pæonies are tipped with coral red, and the petals of the prunus blossoms are occasionally touched with gold, rarely with coral red like the pæonies. The mark underneath is Ta Ming Ch'êng hua nien chih: "Made in the reign of Ch'êng-hua of the Great Ming (Dynasty)," but the technique and colouring seem rather to indicate the period of K'ang-hsi (1622–1722). (H. 30 in.) (*Salting Collection*, No. 59.)

blue, what we mean by "blue and white," till the Yuan Dynasty, and have no specimens of it earlier than the Ming Dynasty.

As has already been said, "blue and white" for practical (*i.e.* collectors') purposes, as well as the system of date marks, may be regarded as commencing with the Ming Dynasty, and pieces of blue and white before the days of Chia-ching (1522-1566) are scarcely to be found. Such assistance as words can give to enable the collector to identify genuine pieces of Yung-lo, Hsüan-tê and Ch'êng-hua, will be found in the chapter on the Ming Dynasty, and here I would only remind the collector that the date marks, by themselves, are no proof of age, and that genuine Ming pieces will not be so perfectly potted nor so delicately painted as the ware produced under the present Dynasty from K'ang-hsi downwards. The glaze will be of a bluer tinge generally, the paste less white and often pitted, and the shapes irregular. There is a ruder and more barbaric touch in all Ming ware. The peculiar soft but rich quality of the "Mohammedan" blue, as it was called, and the boldness of the decoration are perhaps its most delightful qualities. The former was confined to certain reigns, especially Hsüan-tê, Chêng-tê and Chia-ching, all brilliant, but Hsüan-tê paler than the others. Writing of some early pieces possibly decorated with "Mohammedan" blue, which were exhibited by the Burlington Fine Arts Club in 1895, I remarked that though the blue was splendid in colour it was of the same strength and tone throughout, and that "powerful as the colour is, and never flat or dead, we miss that charm of modulation, the delight in gradation, and the palpitating quality of colour which we find in later work." And these observations may, I hope, be of some use in enabling collectors to recognise fine Ming "blue and white," if they come across it. They should remember also that though the Ch'êng-hua period was celebrated for the beauty of its decoration, and for blue and white wine-cups as thin as paper, it was not celebrated for the beauty of its blue, as the foreign supplies of the finest cobalt failed during the reign. To the purely æsthetic

collector this will matter little, but to the historic collectors it is of much importance, as most of the finest "blue" bears the date of Ch'êng-hua. During the Ming Dynasty, when the foreign blue failed, the Chinese used their native blue, prepared from cobaltiferous ore of manganese, which they afterwards had to depend upon entirely. Great care was used in the preparation of the Mohammedan blue. It "was broken up with the hammer, and the pièces which showed on fracture vermilion spots were picked out as the first-class blue, those with silver stars being used for the medium colour, and from each sixteen ounces of these pieces three ounces remained after the incineration in a covered vessel. The remaining fragments were thrown into water, impurities drawn off by magnetic iron ore, and the residue yielded another thirtieth part by weight of the true blue. If this blue were employed alone the colour was apt to spread, and it was necessary to add a proportion of native blue, not too much, or the colour would be heavy and dull. The 'first-class blue' was a mixture of ten parts of the first with one of the last, the 'average blue' of about equal parts, and this came out of the kiln with each stroke of the brush clearly defined. The first-class blue mixed with much water and spread over the surface in mass gave a pure and transparently bright tint" (*Bushell*).

Although the modern collector may well despair of possessing an undisputed piece of the earlier periods of Ming, such as Yung-lo, Hsüan-tê, or Ch'êng-hua, he need not suffer from such despondency in regard to the later periods of the same Dynasty, especially Wan-li. More pieces of these periods are in existence, partly because they have not had to stand the risks of so many years, and partly because the production was enormous.

According to the Chinese official statistics of the province of Chiang-hsi, no less than 105,770 pairs of things made of porcelain were ordered for the use of the palace in the fifth year of Lung-ch'ing (1571), and in this reign and the next the records are filled with the remonstrances of the censors at the extravagance of the imperial orders. "Such wholesale production,"

PLATE XII.

Four-sided Vase of the K'ang-hsi period with scroll handles fashioned in the form of dragons of ancient bronze design (*ch'ih-lung*). The decoration is painted in enamel colours, cobalt blue, manganese purple, and two shades of green, with an enamelled yellow ground. It consists of flowering trees springing from behind rocks, pæonies, cherry trees, and pheasants in front, blossoming prunus and magpies at the back; on the two sides of vases with flowers, vessels for incense and wine, books and all the usual paraphernalia of the hundred antiques (*po-ku*). The foot is painted with a brocaded ground interrupted by foliated medallions containing sprays of flowers and butterflies. (H. 20 in.) (*Salting Collection*, No. 1016.)

says Dr. Bushell, "accounts for the abundance of porcelain of this date (Wan-li) in Peking, where a street-hawker may be seen with sweetmeats piled on dishes over a yard in diameter, or ladling iced syrup out of Ming bowls, and there is hardly a butcher's shop without a large Ming jar, generally broken it is true, on the counter, for throwing in scraps of meat." The lists of the things requisitioned by the Emperors Chia-ching, Lung-ch'ing, and Wan-li, are still extant, and translations from two of them are given by Dr. Bushell. The designs are said to have been principally derived from brocaded satin and ancient embroidery. From these lists we learn that in the eighth year of Chia-ching (A.D. 1529) the pieces of "blue and white" ordered for the palace included bowls, tall cups, wine cups, tea cups, wine jars, dishes, jars with covers, jars, vases, large round dishes, boxes, large bowls for goldfish, fish bowls, large wine vessels, and wine vessels. These were decorated with dragons pursuing pearls, dragons among clouds or sea-waves, dragons coiling through lotus flowers, dragons flying with phœnixes and cranes; nearly all the pieces appear to have been decorated with dragons. Lions flying or playing with embroidered balls, the eight famous horses of the Emperor Mu Wang, the waterfalls of Ssŭ Ch'uan, the eight Taoist immortals, playing children (often with a balance for weighing gold), peacocks (with Mutan pæonies), and fishes also seem to have been favourite subjects of design; while among the "flora" of the decorative world were bamboo, fungus, the flowers of the four seasons (pæony, lotus, chrysanthemum, and plum), "Indian" lotus, and flowers "celestial" and "fairy." If we add the precious emblems, mystic diagrams, and characters for happiness, longevity, health, peace, etc., we shall almost exhaust the list of things painted on the "blue and white" ordered for the palace in 1529.

In a list ordered for the Emperor Wan-li we find several articles, which are absent from the Chia-ching list summarised above—viz. saucer-shaped plates, plates, chopstick dishes, censers, vases with spouts, slop boxes, vinegar bottles, chessboards, oil

lamps, pricket candlesticks, screens, pencil barrels, pencil handles, perfume boxes, fan boxes, pencil rests, pallet water bottles, betel nut boxes, hat boxes, handkerchief boxes, garden seats. Censers, perfume boxes, and vinegar droppers are included in the list of the intermediate reign of Lung-ch'ing, and some of the other articles may have been included under other names in the Chia-ching list; but the chessboards, oil lamps, pricket candlesticks, garden seats, screens, and several articles for the writing table, such as pencil barrels, pencil handles, pencil rests, and palette water bottles, appear to be additions to the articles made in porcelain for the palace in the reign of Chia-ching. It would perhaps be rash to take for granted that the imperial lists included all novelties, but it is at least probable that they did so, and the collector may look with reasonable suspicion on a date mark prior to Wan-li found upon these particular articles. With regard to decoration it may be said that, judging from these lists, the decoration was more elaborate, including more subjects on the same piece. For instance, about the most elaborate descriptions in the Chia-ching list are:—

"*Bowls* decorated with sea-waves and eight dragons emerging therefrom, holding up the mystical trigrams, *inside*, with the three Taoist alchemists compounding the *elixir vitæ*."

"*Bowls* with bamboo leaves and polyporus fungus; medallions containing dragons among clouds, dragons and phœnixes flying through flowers;" and

"*Bowls* with four fishes, mackerel, carp, marbled perch, and another, *outside*, birds flying in clouds *inside*."

But these are simple in decoration compared with the bowls ordered in the Wan-li period, as the following descriptions will show:—

"*Bowls* decorated *outside* with dragons and clouds, lotus flowers, fish, boys playing, the seal characters **Fu, Shou, K'ang, Ning,** arabesques, sea monsters and lions playing with embroidered balls; *inside*, with cranes and clouds, a single spray of lotus, lilies, sceptres, and clouds."

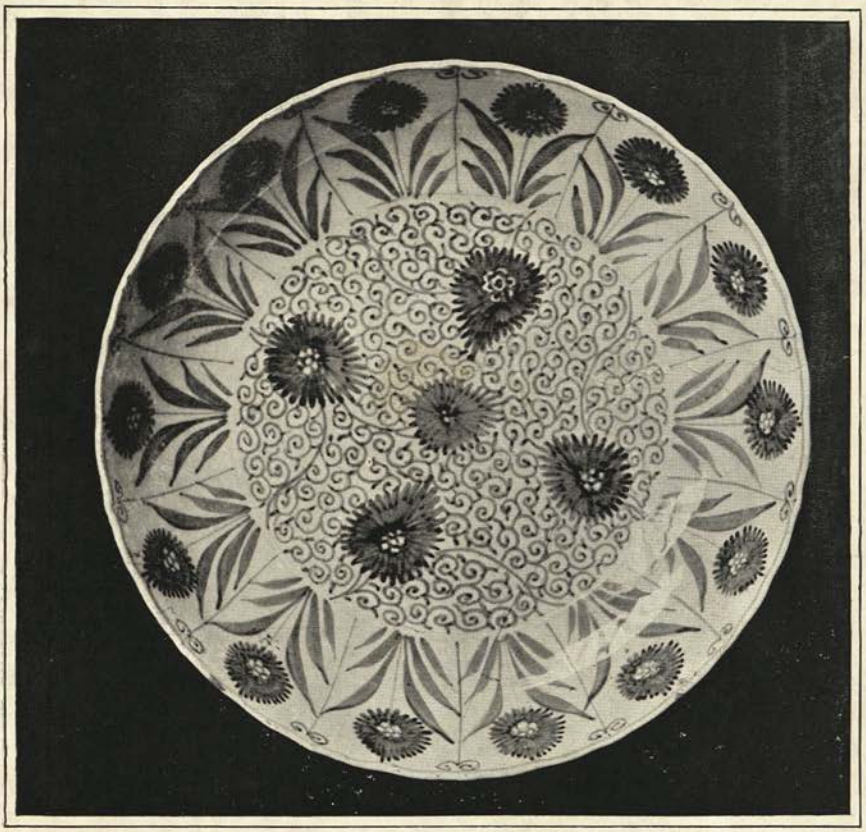


FIG. 24.—BLUE AND WHITE ASTER DISH.

"*Bowls* with *outside* dragon medallions, phœnixes, the eight precious symbols on brocaded ground, sea waves, **Fu, Lu, Shou,** the gods of happiness, rank, and longevity, and branching fungus; *inside,* a pair of dragons upholding longevity characters, jasmine flowers, and coloured * phœnixes flying through the flowers of the four seasons."

While the variety of the decoration on the same piece increases there are a few very notable additions to the decorative elements, such as historical scenes, familiar scenes, and landscapes of various kinds. Among trees the peach tree and the fir make their appearance; among animals, real and fabulous, deer, tigers, sea horses, elephants, and magpies; among flowers, lilies, hibiscus, olea fragrans and orchids, water plants (distinguished from lotus); while grapes, pomegranates, garlands of fruit in Mohammedan style, and Sanscrit (Buddhist) inscriptions are motives for decoration not seen in the Chia-ching list. But all these things were made for the palace, and one cannot say that other articles were not made for general consumption in China, and decorated in a different style. We know, however, that during the later reigns of the Ming Emperors, especially Lung-ch'ing and Wan-li, large quantities of blue and white ware were exported to Persia and India and other Eastern countries, and that a great deal of this has since found its way to Europe, especially from Persia. This class of "blue and white" is generally bold and rough, and of a heavy dull blue, and so does not suit the taste of the modern connoisseur, but it is very vigorous and has the true Ming style, as distinguished from the more beautiful but more effeminate style of the reigning Dynasty from K'ang-hsi to the present day. So different is it in some respects from the more delicate varieties of blue and white that it has been supposed to have been manufactured, not at Ching-tê-chên, but at

* "Coloured." In this Wan-li list, as in the Lung-ch'ing list mentioned by Dr. Bushell, many pieces decorated with enamel colours are included in the section described as "Painted in blue on white ground."

some unknown place in South-Western China; but Dr. Bushell does not agree to this theory. Some specimens of it were shown at the Burlington Fine Arts Club in 1895, when its characteristics were described in the introduction to the catalogue as follows: "The colour, though full and effectively varied from almost black to a light grey, is of a slatey quality. The decoration is bold, sometimes, especially on small pieces, carefully drawn and well finished, but often rough and sketchy. The edges of the plates and dishes are generally divided into four-sided radiating panels which are repeated on the under side. Most of the pieces have sand adhering to the glaze beneath. The centre of the large round dishes, which are a characteristic of this class, is often occupied by animals, especially birds, in a landscape. The panels on the edges are generally occupied with bold conventional flowers, symbols, and writing implements." Nearly all the pottery made in Persia during the sixteenth and seventeenth centuries, which shows Chinese influence, imitates this style of decoration.

Besides these specimens of Chinese porcelain made for the Persian market were others made as certainly to suit the taste of the natives of Hindostan, many of which were lent by Mrs. Halsey, including a vase (No. 40) said to have been sent by the Emperor Wan-li to Jehangir the Mogul Emperor. There were indeed so many pieces in this collection of Ming "blue and white" that it appears to me worth while to quote here the entries in the catalogue respecting them. If the list cannot be regarded as in any way exhaustive of the products of this Dynasty, and may contain some later pieces, it fairly represents the classes of Ming porcelain, specimens of which may yet be obtained by the collector in England. He cannot, indeed, count on securing such specimens of the fine old blue as those (Nos. 84 to 87) which came from Burghley House, or as Mr. Louis Huth's little bowl (No. 32), or Mr. Prinsep's bottle (No. 22), or Mr. Mills's vase (No. 4), but he may come across pieces similar to most of the others, even to those rare deep moulded (Nos.

PLATE XIII.

Vase painted in colours of the *grand feu*, copper-red of maroon tint passing into varied "peach-bloom" shades, and céladon, with a *bleu fouetté* ground. The céladon parts and the white reserves are worked in slight relief, with engraved details. The decoration consists of the Pa Hsien, the "Eight Genii" of the Taoist cult, disporting in the clouds, and holding up the attributes by which they may be distinguished. The mark, pencilled in blue underneath the foot, is Ta Ming Ch'êng hua nien chih—*i.e.* "Made in the reign of Ch'êng-hua of the Great Ming (Dynasty)." (H. 18 in.) (*Salting Collection*, No. 1023.)

2, 3, and 28) basins with flanged edge, which are specially referred to in the introduction to the catalogue as corresponding in many respects to what we are told of the porcelain of Yung-lo. (1) They are very thin (eggshell is said to have been invented in this reign); (2) they have flanges to their rims; and (3) they have a bird at the bottom on the inside. Moreover, "Though they are decorated with very different subjects, there is a certain freedom in the drawing, an apparent freshness of invention, and signs of an immediate contact with nature, especially in the insects on No. 28." Such bowls are indeed rare, but I know of two which have been picked up in London quite recently.

Ming "Blue and White."

(Extracts from Catalogue of Blue and White Oriental Porcelain exhibited at the Burlington Fine Arts Club in 1895.)

1 **A Bottle.** A processional subject, including several figures with banners, etc. Lotus much conventionalised up the neck. (H. 15 in.) *Lent by Dr. Hamilton.*

2 **Basin.** Very thin, flanged rim. Figures in landscape outside. Birds, etc., inside. (H. 4½ in.)
Lent by Mr. Cosmo Monkhouse.

3 **Bulbous Vessel,** with metal cover and chains. Apparently a bottle cut down. Formal decoration with conventionalised flowers.
Mark: A leaf (the "Outong" or Artemisia leaf).
Lent by Mr. H. S. Theobald.

4 ***A broad circular Vase and Cover.** Decorated with various water plants in blue, and yellow fish over the glaze on the vase, and red fish in same way on the cover.
Mark: Kea-tsing, 1522-1567.
Lent by Mr. R. Mills.

* If the date mark of this piece be correct, as I believe it is, it shows that over-glaze decoration commenced as early as Chia-ching (Kea-tsing).

5 **Basin.** Similar to Nos. 2 and 28 in size and shape. Decorated with three figures of Buddhist Priests, alternating with tiger, serpent, etc.; bird, etc., inside.

Lent by Mr. Wickham Flower.

6 **Ginger Jar.** No cover. Decoration, pine, bamboo, and prunus with birds. (H. 7½ in.) *Lent by Mrs. Halsey.*

7 **Bottle.** Decorated with chrysanthemum, pæony, and other flowers, and birds. (H. 12 in.)

Lent by Mrs. Halsey.

8 **A slender Gargoulette,** with long spout, and the top ending with six points. Three figures, with birds, palms, and other decoration of somewhat Persian character. (H. 8 in.)

Lent by Mr. R. Mills.

9 **Deep Plate.** Decorated with five formal flowers and four Chinamen between them, wavy edge with points, deep blue. (Diam. 9½ in.)

Mark: Ch'ing-hwa, 1465-1488.

Lent by Mr. W. G. Rawlinson.

10 **Plate,** with wavy edge, formal star pattern in centre, with pæony leaves and fong-hoa birds round. (Diam. 8 in.)

Lent by Mr. G. Salting.

11 **Very deep Plate,** wavy edge. Writing utensils in centre, with the same as symbols round the slope of edge. (Diam. 8¼ in.)

Lent by Mr. C. S. Kennedy.

12 **Pair of Plates,** alike, with variation in centre; thin wavy edges, a cricket in centre of one and flowers in basket in centre of the other. (Diam. 8 in.) *Lent by Mr. G. Salting.*

13 **A Plate,** pale blue. Two deer in centre on background of pine, prunus, and bamboo; floriated border with birds round rim. (Diam. 8 in.) *Lent by Mr. J. P. Heseltine.*

14 **Similar Plate.** *Lent by General Mackenzie.*

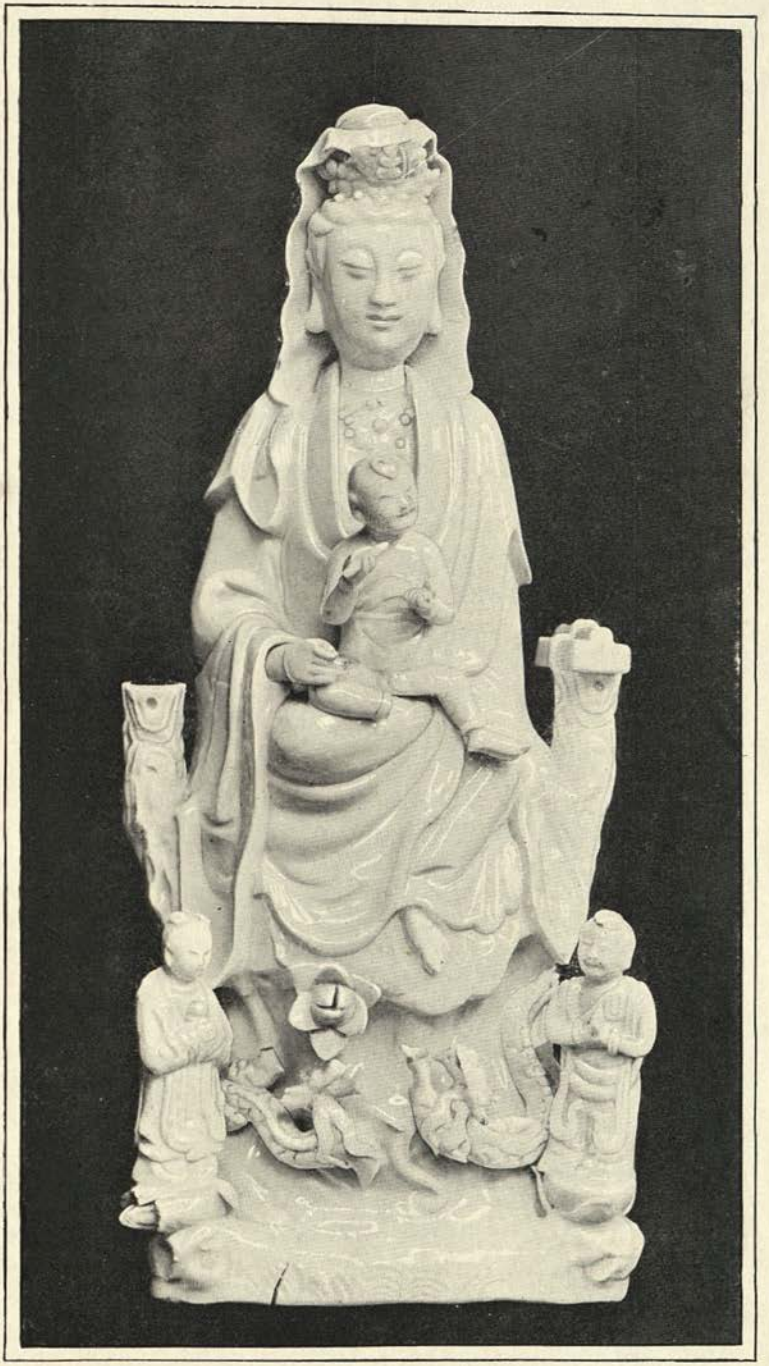


FIG. 25.—KUAN YIN, THE CHINESE GODDESS OF MERCY.

15 **Deep Basin.** Mounted in English silver gilt (Elizabethan Hall Mark), divided into four panels; vases of lotus flowers and birds. (H. 3¾ in.)

Lent by Sir A. Wollaston Franks, K.C.B.

16 **Globular Vase.** No cover, with four slightly raised circular panels with landscape edged with lotus leaves, and lotus leaves raised round top and base of neck. (H. 12½ in.)

Mark: Sacred fungus inside double ring.

Lent by Lord Battersea.

17 **Saucer-shaped Dish.** Closely covered with chrysanthemum, lotus, and other flowers in dark blue. The back of rim powdered blue, with flowers pencilled in white. (D. 15½ in.)

Mark: Ch'ing-hwa, 1465-1488.

Lent by Mrs. Halsey.

18 **Bottle-shaped Jar.** Kylin and formal pæony decoration. (H. 8 in.) *Lent by Mrs. Halsey.*

19 **Deep Dish.** Centre decoration, two carp rising to the surface. A white interval, and a bold landscape border to rim. (Diam. 16¼ in.) *Lent by Mrs. Halsey.*

20 **A Gargoulette,** in shape of a toad, with semicircular handle. (H. 7 in.)

The toad, like the hare, was supposed to inhabit the moon.

Lent by Mrs. Halsey.

21 **A similar Vessel,** in the shape of an elephant. (H. 7½ in.)

Both these pieces are believed to be modifications of the gargoulette made in South-Western China for Indian use, the design in each instance being copied from Indian metal vessels used as hookahs, and these porcelain vessels being intended for the same purpose for importation into India.

Lent by Mrs. Halsey.

22 **Double Gourd-shaped Bottle.** Circular panels in deep blue, representing cranes, fong-hoa, and five-clawed dragons, the

intervals filled with formal floral decorations. (H. 18½ in.)
Mark: Kea-tsing, 1522-1567.
Lent by Mr. Val. C. Prinsep, R.A.

23 **A Saucer-shaped Dish.** Decoration, the fong-hoa bird in centre, four-clawed dragons round the border, with four circular panels with the "Pa-kwa" * symbols, and six circular floral decorations at back. (Diam. 14½ in.)
Mark: "Fuh-kwei-kia-ki." Fine vessel for the rich and honourable.
Lent by Mrs. Halsey.

24 **A small Jug,** the decoration being in dull blue enamel over the glaze, and of Persian character. Underneath is a spotted deer—brown enamelled in same way—probably the badge of the owner, and not a Hall Mark. (H. 4 in.)
Lent by Mr. R. Mills.

25 **A flat-sided Pilgrim's Bottle.** Pæony decoration in dull blue. Probably copied from an ordinary Indian or Persian vessel of same description. (H. 9 in.)
Lent by Mrs. Halsey.

26 **Saucer-shaped Dish.** Coarse paste, but interesting as an early specimen of the prunus blossom in outline on white ground, with some birds roughly drawn. (Diam. 11 in.)
Lent by Mrs. Halsey.

27 **Plate,** with pagoda and landscape in middle, and a border on rim of lotus and egrets; wavy edge to plate. (Diam. 10½ in.)
Lent by Dr. Payne.

28 **Basin,** of almost eggshell quality, and with delicate decoration of chrysanthemum, bamboo, etc., with butterflies and other insects. (H. 4⅛ in.) *Lent by Mr. Louis Huth.*

* The Pa-kwa were symbols of ancient Chinese philosophy. When entire, they were the eight combinations of the Trigrams, of which the unbroken line typified the male and the broken line the female. They also symbolised the four points of the compass and the four half-points.

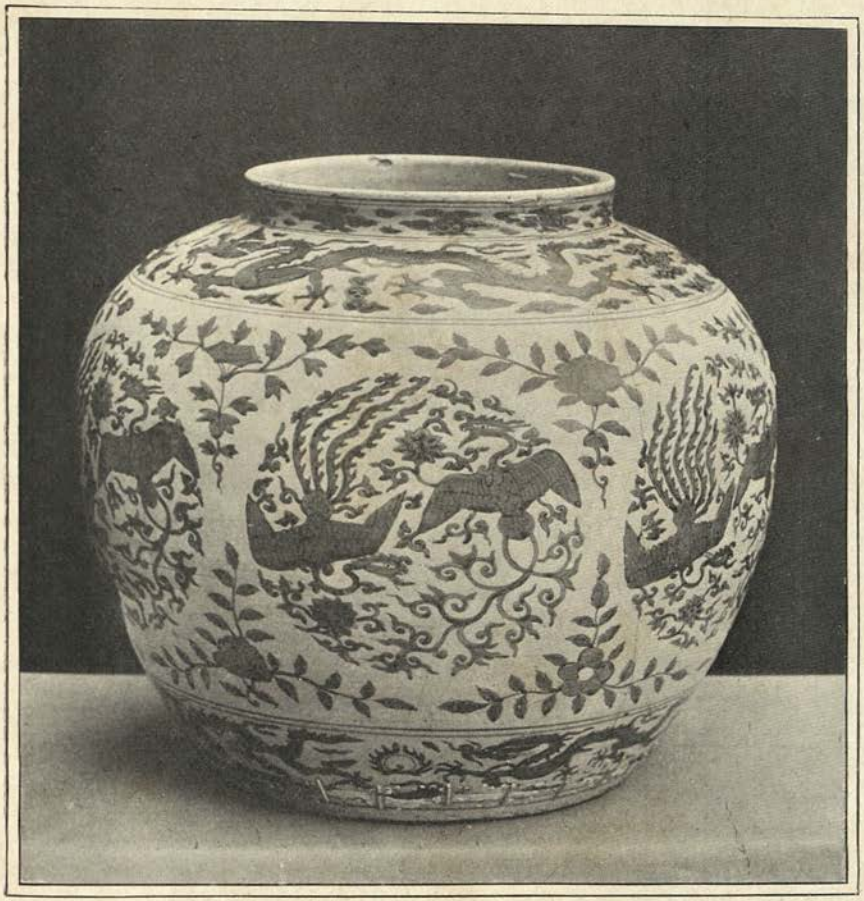


FIG. 26.—LUNG-CH'ING BLUE AND WHITE, WITH IMPERIAL DRAGONS AND PHŒNIXES.

29 **Wide Flat Bowl** on three legs, with six fong-hoa birds arranged in a formal shape round the outside amidst symbolic clouds. Leaf mark on glazed white centre to rough base. (H. 4½ in.)

Lent by Lord Battersea.

30 **A globular Vessel,** with neck, cover, spout, and handle. Pure white, with circular formal pæonies on body, lotus round the neck, chrysanthemum on cover. Some little gilding added in places. *Lent by Mr. J. P. Heseltine.*

31 **Saucer,** in shape of the lotus flower. With decussated edges and impressed divisions. A Thibetan symbol in centre and round outside of rim, alternating with the Sesamum flower. (Diam. 7½ in.)

Mark: Wan-leih, 1573-1620.

This pattern is said to have been reproduced in Japan for dessert services for Europe.

Lent by Colonel Goff.

32 **Deep Basin,** with chrysanthemum and various other flowers, lizards, insects, and bamboo, very delicately drawn in pale blue.

Mark: Seuen-tih, 1426-1436.

Lent by Mr. Louis Huth.

33 **A Pair of Saucer Dishes.** Decoration, seven egrets in centre intermixed with lotus, and surrounded with a ring of egrets and lotus alternately. Symbols of longevity and fruitfulness. (Diam. 10½ in.)

Mark: A double ring.

Lent by Mr. W. G. Rawlinson.

34 ***An Elizabethan Ewer,** formed of a bottle of Chinese porcelain, with birds and flowers. Mounted with silver-gilt base, six bands formed as wreaths, with cherubs' heads in relief, with band round neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid, with double-twisted tail, all in silver gilt. (H. 13 in.)

35 *Circular Dish, of porcelain, with figures and buildings, and border of lotus flowers, formally arranged round edge. Mounted with rim and base connected by four bands as arabesque figures, all in silver gilt. (Diam. 14½ in.)

Mark: Double ring.

36 *A Basin, with fong-hoa bird inside, and the same with chrysanthemum pattern outside. Mounted in silver gilt in same style, with mermaid handles. (H. 4 in.)

Mark: Wan-leih, 1573-1620.

37 *A larger Bowl, inside with the hare in centre, and divided into ten compartments with various flowers, and outside with ten divisions, with a stag in each, on deep blue background. Mounted in silver gilt in same style, with mermaid handles. (H. 6 in.) *Lent by Mr. William Agnew.*

38 Pair of Globular Jars, with flat porcelain covers, with prunus branches in outline on one, and bamboo and flowers on the other; both mounted as tankards in silver gilt. (H. 7 in.)

Lent by Mr. G. Salting.

38a Similar shaped Jar, with Elizabethan mounts and handles silver gilt. On the jar, a man holding two horses, and a landscape decoration in rich blue. (H. 7½ in.)

Lent by Mr. G. Salting.

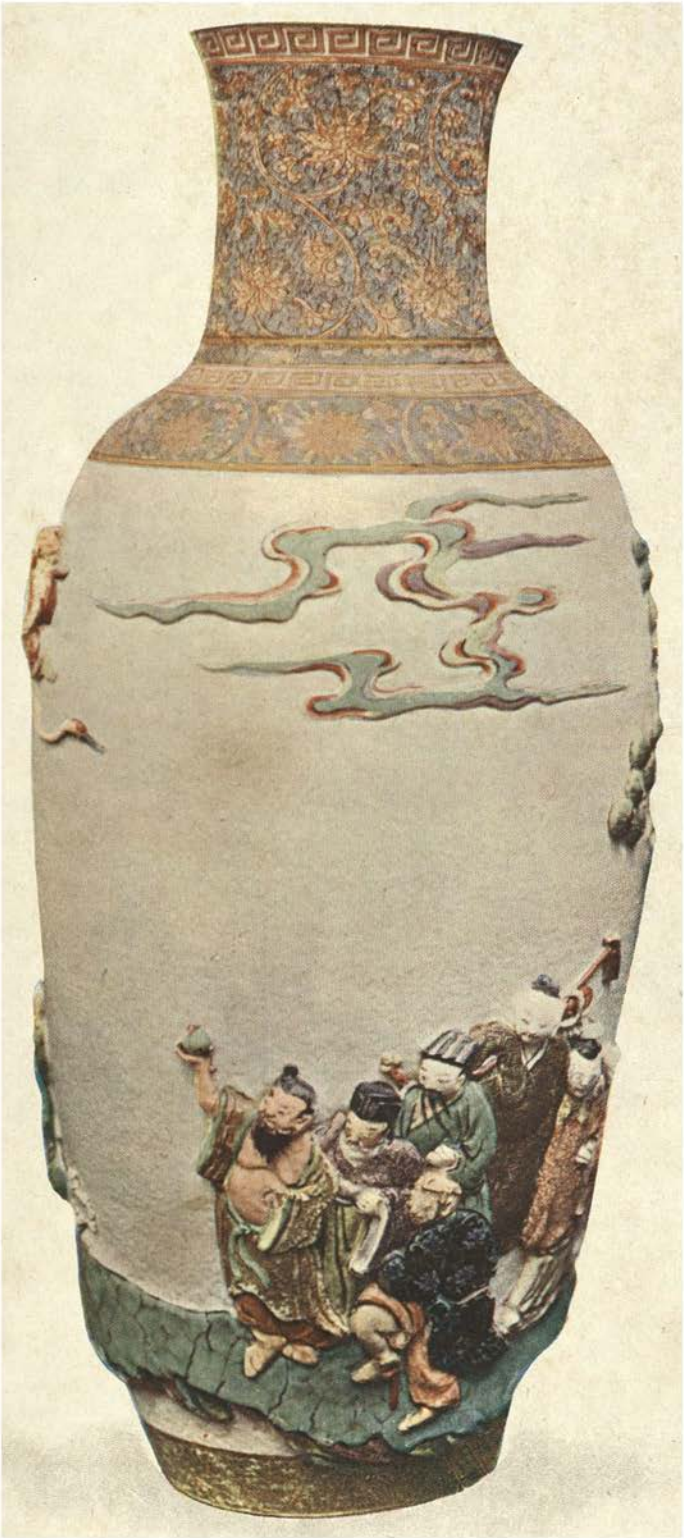
39 Large Dish, richly decorated with pæony leaves and flowers in indigo blue, with a similar decoration on underneath part of edge. (Diam. 20 in.)

This is one of the pieces believed to have been made as a Commission from the Mohammedans in India, and partly copied from their metal dishes, and, like them, often placed on the fire for cooking purposes, as the bottom of this and other pieces testify. *Lent by Mrs. Halsey.*

* The above four pieces are from the Burghley House collection, and are believed to have been in the possession of the Cecil family from the time of Queen Elizabeth.

PLATE XIV.

Vase of late K'ang-hsi (1662–1722) date, with a decoration executed in boldest relief and painted with the deep brilliant enamel colours of the period. The motive of the decoration is the "Eight Taoist Genii worshipping the God of Longevity"—*Pa Hsien Ching Shou.* The deity is represented riding in the clouds upon a stork, and the eight genii, each one distinguished by his peculiar attribute, are gathered in a group on a rocky shore, about to launch themselves on the waves of the sea which leads to the land of the immortals. The background is covered with pines worked in the same bold relief. The shoulder, neck, and foot of the vase are ornamented with bands of floral scrolls and rings of rectangular fret, pencilled in black and filled in with gold, the delicate finish of which makes an effective contrast to the strong relief and broader colouring of the picture on the body of the vase. (H. 18 in.) (*Salting Collection,* No. 117.)



40 **A large wide Vase,** which is said to have been sent by Shên-Tsung (known better as Wan-leih, the Emperor of China from 1573 to 1620) to Jehangir, the Mogul Emperor, who kept it in his palace at Agra until that was sacked by the Mahrattas, in 1771, when it was transferred to the house of the family at Agra, from whom the present owner purchased it. *Lent by Mrs. Halsey.*

41 **A Dish,** similar in size and character to No. 39, but a more brilliant blue, and with figures in centre and four panels with figures round rim, with alternate panels with flowers, principally the lotus, used in a very conventional form.
Lent by Mrs. Halsey.

42 **A narrow Oviform Vase,** with bold decoration of five-clawed dragon and a background of conventionalised lotus; above and below bold linear decorations. (H. 22 in.)
Mark (round mouth): Wan-leih, 1573-1620, in one line
Lent by Mr. H. V. Tebbs.

43 **Long-necked Bottle,** the body decorated with fishes swimming amid various water plants; bold sprays up neck. (H. 23 in.)
Mark (round top of neck): Wan-leih, 1573-1620, in one line.
Lent by Mr. Wickham Flower.

44 **A narrow Oviform Vase** with small mouth, with bold four-clawed dragon, and above and below bold linear decorations, ending with a conventional blossom very similar to those on No. 38. (H. 23 in.)
Mark (round shoulder): Wan-leih, 1573-1620, in one line.
Lent by Dr. Payne.

45 **Saucer-shaped Dish.** Decoration, three white horses on blue ground representing clouds, with prunus blossom scattered. Same round back of rim. (Diam. 13 in.)
Lent by Mrs. Halsey.

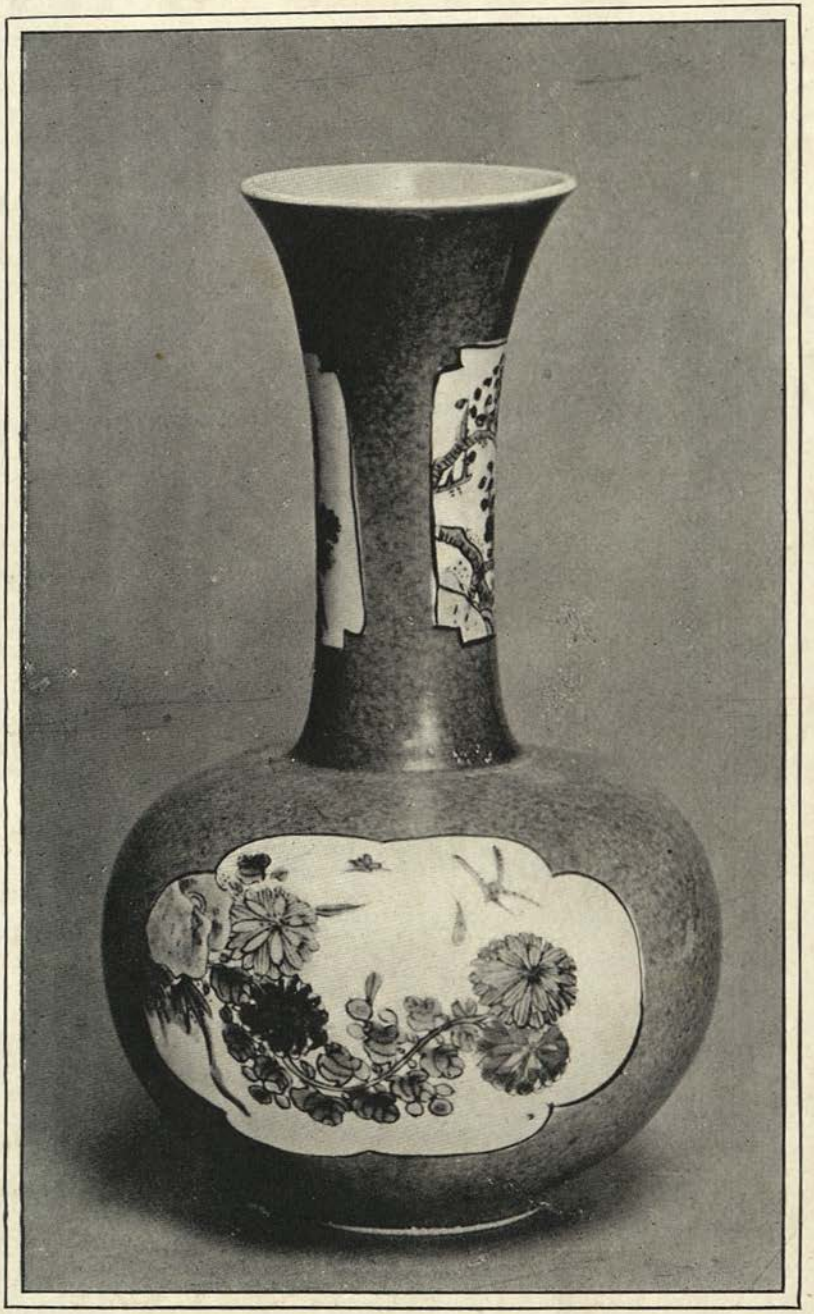


FIG. 27.—POWDER BLUE, WITH POLYCHROME DECORATION IN RESERVED PANELS.

among the waves of the sea, and their symbols occasionally occur as devices:—

"1. HAN CHUNG-LE.—Said to have lived under the Chow Dynasty, which lasted from 1122-249 B.C., and to have obtained possession of the elixir of immortality. He is generally represented as a fat man with a bare belly, and holds in his hand a fan with which he is said to revive the souls of the dead. His emblem is a fan (*shan*). He is also known as Chung-le Kwan.

"2. LEU TUNG-PIN.—Born A.D. 755. While a magistrate of the district of Teh-hwa, he is said to have encountered Han Chung-le among the recesses of the Lu Shan, from whom he learnt the mysteries of alchemy and of the elixir of immortality. He was exposed to a series of temptations—ten in number—and having overcome them, was invested with a sword of supernatural power, with which he traversed the empire, slaying dragons and ridding the earth of divers kinds of evils for upwards of 400 years. His emblem is a sword (*keen*).

"3. LE TEE-KWAE.—It is uncertain when he lived; he was instructed in Taoist lore by Lao Tsze himself, who used to summon him to interviews in the celestial spheres. To do this his spirit had to leave his body, which he entrusted to the care of a disciple. On one occasion the disciple was summoned away, and when the disembodied spirit returned the body was gone. Le Tee-kwae therefore took refuge in the body of a lame beggar, in whose shape he continued his existence, supporting himself on a crutch or staff. His emblem is the pilgrim's gourd (*hu-lu*), and he holds a staff in his hand.

"4. TSAOU KWO-KIU.—Said to be the son of Tsaou Pin, a military commander who died A.D. 999, and brother of the Empress Tsaou How. He is therefore represented as wearing a court head-dress. His emblem is a pair of castanets (*pan*), which he holds in one hand.

"5. LAN TSAE-HO.—Of uncertain sex, but generally considered a female. Her usual emblem is a flower-basket (*hwa-lan*).

purely æsthetic collector, "blue and white" may be said to begin and end with K'ang-hsi, for the choicest Ming is practically non-existent, and both paste and colour deteriorated after the end of K'ang-hsi's reign. This simplifies matters considerably to the æsthetic collector, who has really no concern with date marks as evidence of age, and it is almost inconceivable why so many should worry themselves about these marks, as they are found on pieces of every quality, and are therefore no guarantee of either beauty or value. Strangely enough, while all the date marks of the celebrated Ming periods, especially that of Ch'êng-hua, are to be found on K'ang-hsi porcelain, that of K'ang-hsi itself is very rare, as during a portion of this Emperor's reign date marks on porcelain were forbidden by the governor of Ching-tê-chên, as well as texts from sacred and classical authors. This was after the rebuilding of the factories. The reason for this restriction was the fear that broken pieces of pottery bearing the sacred name might be trampled on and profaned. How long the prohibition lasted is not recorded, but at all events it was long enough to make the absence of a date mark a sign of the period, or rather the presence of the double blue ring within which date marks are usually inscribed, without any date mark inside it. A great number of other marks were used instead, such as the leaf mark, which is said to have been one of those introduced in this reign. The reign of K'ang-hsi (1662-1722) was the first in which a great trade in porcelain was carried on between China and Europe, mostly in Dutch ships. For a long time Holland had practically a monopoly of the trade with China, and with Japan also, who expelled the Portuguese in 1641. The British East India Company, though it was established in 1599, did not trade directly with China and Japan for long after. Whatever may have been the character of the first consignments of porcelain, there is no doubt that they were soon made to order of the Dutch merchants, and were modified to suit the taste of the European market. In course of time there was a demand for useful porcelain for tea services and

dinner services with flat rims to the plates for mustard and salt, cups with handles, sauce boats, milk jugs, and vegetable dishes, articles unknown to the Chinese. Enormous quantities of this kitchen ware were imported during the eighteenth century, and a great deal of it still exists. It was imitated all over Europe in porcelain and pottery. It is from this class of china that the celebrated "willow pattern plate" was derived, and a pattern even more widely spread, now known as the "Danish" pattern, from its comparatively recent revival in Copenhagen; it is also known as the "onion" pattern in the trade. Later, European families had services made in China with their armorial bearings painted upon them and decorated in China with European flower sprigs and other patterns, a class generally known by the name of Lowestoft china. No doubt a great deal of Chinese porcelain was imported undecorated, and painted at Lowestoft as well as many other places in England and the Continent, but by far the greater part of the so-called Lowestoft china was both made and decorated in China. Most of this is polychrome, so that perhaps we are straying from the straight path of "blue and white." Here it will suffice to say that this great body of kitchen and tea ware, made more or less to suit the European trade in useful china, is a class apart and generally considered as altogether below the notice of the collector or connoisseur. Most of it is, indeed, very inferior in both colour and paste, but it varies very much, and the best is not to be despised even for decorative purposes by short purses. There were, for instance, some large plates in the collection of the late Dante Gabriel Rossetti, well painted with an elegant fan pattern, and of beautiful paste and colour, which were evidently part of a dinner service; and I have seen pieces in such unmistakably European forms as vegetable dishes of fine quality both as to the "blue" and the "white." But if we wish to separate what is distinctively Chinese in taste from other "blue and white" (and this remark applies equally to other classes of Oriental porcelain) we shall have a more difficult task, for a

great deal of the most beautiful blue and white, though not European in shape or decoration, does not represent the cream of native Chinese taste. The vases decorated with graceful female figures (the "Lange Eleizên" of the Dutch and the "Long Elizas" of the English trade) are not, I understand, great favourites with the Chinese, and plates of the so-called "aster" pattern are rarely to be seen in China. In colour also the Oriental is said to prefer not the most brilliant blue, but one of a grey silvery tint. But unless a collector chooses to go and live for a long while in China (and perhaps even if he does), he will not be able to choose in strict regard to native Chinese taste. Moreover, if he did so he would not really please his own, for the Chinese collector has much more of the feeling of the antiquarian than of the artist, and his preferences are formed by many subtle forces which can never have any really vital effect upon the European. So the British collector had better follow his own British taste, and collect frankly those pieces which appear most beautiful to his British eyes. It would seem that, so far as "blue and white" is concerned, those eyes are sensitive enough, for if we except Holland and America there is no country in which its beauty is so much appreciated as our own.

It is not given to everyone to be a good judge of "blue and white." Even when the colour sense is acute and true, a certain amount of practice is necessary for the eye to distinguish the different qualities of the great variety of tints to be found on this class of china. The colouring matter is in all cases the same, namely cobalt, and yet its varieties are innumerable. It is found in manganese ore in association with other metals, from which it is difficult to separate it entirely. A reddish tinge shows the presence of manganese, a blackish that of iron or nickel. Even the purest cobalt differed in tint at different periods in China—the Yung-lo from the Hsüan-tê, the Hsüan-tê from the Chia-ching, all three from the K'ang-hsi, and the K'ang-hsi from the Ch'ien-lung. The Chinese blue has been

imitated in every factory in Europe, the same mineral cobalt being used, and yet the "blue and white" of each of these factories can be distinguished at once by a practised eye, not only from Chinese "blue and white," but from the product of any other European factory. To take English china only, Bristol, Worcester, Derby, Salopian, and the rest of them, each in trying to imitate Chinese produced a special blue of its own from the same material. The nearest imitation of Chinese "blue and white" produced in Europe was not porcelain but pottery. Some fine pieces of Delft are almost deceptive. The slightly yellowish tinge of the stanniferous enamel on which the blue is painted will generally betray it at first glance, but even this is sometimes concealed by a blue tinge on the glaze. Even in the finest classes of K'ang-hsi "blue and white" the variety of tints is great. Let us try to distinguish a few of them. In the first place it may be observed that they are in some degree associated with patterns. There is a very distinct and interesting class of "blue and white" which may be called "ogre china." It is evidently founded on old bronze vessels both as to shape and decoration, the forms are generally bold in curve, some are almost globular, and the painted ornaments are closely compacted of arabesques (white upon blue). The bottles frequently have long swelling necks curved inward at the top—"garlic shaped," they are sometimes called. The ornaments make strong masses of colour, and look as though they had been cut out and applied to the surface, a considerable portion of which is quite undecorated. Striking characteristics of this class are the ogre's eyes set in the midst of conventional ornament and of ogre faces *tao-tieh* copied from sacrificial vessels of bronze.

Pair of Treble Gourd Bottles, with long necks. On the two lower gourds leaf-shaped panels with arabesque designs, ornamental bands, and the sacred eye; on a blue ground. On the upper gourd four panels, with an inscription connected by fillets of

PLATE XV.

Beaker-shaped Vase of the K'ang-hsi period, painted in blue with magnolias (*Magnolia yulan*). The magnolia trees spring from open-work rockeries on the body and shoulder of the vase, and the white flowers are modelled in slight relief, so as to stand out more prominently from the shaded background of intense vibrating blue in which they are enveloped. Two pairs of swallows flying across, behind, in the intervals of the floral decoration, suggest also the return of spring, of which the magnolia, flowering, as it does, magnificently, before the appearance of its leaves, is a common floral emblem. (H. 19 in.) (*Salting Collection*, No. 371.)

diaper; on the neck, upright blue leaves with arabesque ornament. (H. 9¾ in.)

(*Thompson Collection, No.* 219.)*

These pieces are always painted with a very strong bright blue, easily recognisable. The famous "hawthorn" ginger jars, as they are called (when of the largest and finest type), are remarkable for the depth and richness of their "blue," which is seldom if ever found on other pieces. The pattern, indeed, is found on pieces of every description and in all tints, from silver grey to almost black, and from the lightest to the deepest blue, but these special "ginger jars" are of the clearest and fullest azure. The finest are seldom marked, and belong to the periods K'ang-hsi and Yung-chêng. Such jars, full of fragrant tea or preserved fruits, are sent by the Chinese as New Year presents. The decoration consists of branches, sprays, or bunches of white wild plum blossom on a blue ground, and this blue ground is wavy and reticulated, the unevenly laid colour being broken up by straight, darker lines, like cracks in blue ice. This, we are told, is what the pattern is intended to suggest. In China, or in many parts of it, the frozen streams are actually covered with fallen prunus blossom at the beginning of the year. The prunus, like its fellow the "blackthorn" in England, is the first tree to blossom, and the flowers appear before the leaves. The plum bloom and the cracking ice are both emblems of the New Year, which begins in China some weeks later than with us. The intensity and clearness of the blue are enhanced by these darker lines and the mottling. You seem to be able to look below the surface as into water or precious stones. In the

* The Thompson collection has been dispersed, and many of the best specimens are now in the possession of Mr. Salting. The description of the pieces referred to in the text is taken from the sumptuous "Catalogue of Blue and White Nankin Porcelain illustrated by the Autotype Process from drawings by James Whistler, Esq., and Sir Henry Thompson," which was published by Ellis and White in 1878. Only 220 copies were printed, and it is already a rare book.—S. W. B.

later imitations of this wonderful blue the colour has a violet tinge, due no doubt to imperfect separation of the cobalt from the manganese. One of the "points" of the best of the "hawthorn jars" of the K'ang-hsi period is that the lip is unglazed on the outer and only partially glazed on the inner side. They have generally a castellated border pencilled in blue round the neck.

Pair of Oviform Ginger Jars, with bell-shaped covers. Hawthorn stem and blossom on a wavy ground of transparent blue of remarkably brilliant colour, with covers similarly ornamented; round the upper edge a band of castellated ornament; the hawthorn stem springs direct from the top and bottom of the jar. (H. 10½ in.)

A distinguishing mark of these jars is that the top edge is partially glazed; this peculiarity is often seen on the finest specimens. (*Thompson Collection*, No. 282.)

Another blue of great power, but neither so liquid or soft, is used for vignetting sprays of hawthorn, magnolia, and other flowers. On these pieces the petals are generally drawn with great care and precision, and often slightly modelled in "slip."

Beaker. Prunus branches, in relief, in white, on vignetted deep blue ground, with birds. (H. 19 in.)

Mark: Double ring. *Lent by Mr. Louis Huth.* (*B.F.A.C.*, 1895, *No.* 118.)

Beaker.* Same height and character, with magnolia blossoms and branches instead of prunus, also in relief.

Mark: Double ring. *Lent by Mr. G. Salting.* (*Ditto*, *No.* 119.)

The blue used for the larger and bolder floral designs (lotus, chrysanthemum, pæony) is generally of a greyer kind, something like indigo, and, especially in what is known as the "aster" pattern, sometimes approaches black. All these blues are laid on with the brush, but the "powder," or "mazarin," or *fouetté*

* Illustrated in Plate XV.

PLATE XVI.

Tall Vase with cover of the K'ang-hsi period, painted in brilliant blue and white, with formal figures of Chinese ladies, often called *lange lysen.* The body of the vase is spaced by a double pencilled line into foliated panels, which are filled alternately with the aforesaid damsels, usually holding flower sprigs, and with pots of flowering plants mounted upon stands. The upper part is filled in with floral sprays, and bands of pæonies and cherry blossom cover the neck and cover. A brocaded band round the shoulder, and borders of rectangular fret encircling the lip of the vase and edge of the cover, complete the decoration. (H. 18 in.) (*Salting Collection,* No. 1362.)

blue is blown on through gauze. Whether a different quality of cobalt is used for this decoration or not, the effect is quite different. It is perhaps the most brilliant, but not the most transparent, of all blues produced from cobalt upon porcelain. Whereas the finest of the other blues may be compared to a sapphire, the effect of this is more like lapis lazuli. It is generally used as a ground with reserve panels and lozenges, in which flowers, etc., are painted. It is most prized when the reserves are painted in polychrome enamels. In these and, perhaps, other cases a special variety of blue may be associated with certain patterns or classes of porcelain, but in all classes the tints vary in strength, if not in quality, even on the same pieces. It seems from the earliest time that there were at least two blues, the pale and the dark, though perhaps the same colour more or less diluted; and it is impossible to say when it became the practice to use both on the same piece for the sake of contrast and emphasis. Certainly during the later part of the Ming Dynasty at least two tints were used, one very dark and the other more lively, on the same piece, and in the time of K'ang-hsi and his successors it became the rule rather than the exception, and often more than two were used, especially in interiors with figures. Thus the hair would be dark, the drapery lighter, and the woodwork lighter still. But they seem sometimes to vary in quality also, as in those large plates with bold design of lotus mixed with iris. The lotus and its leaves and stems seem to be not only a deeper but a greyer blue than the iris and its leaves. But whatever varieties of colour there may be on the same piece they are always in harmony. In this respect Chinese "blue and white" is inimitable—it is never out of tune —paste, glaze, and colour all unite in one delightful harmony. In the introduction to the Burlington Fine Arts Catalogue of 1895 I have remarked of the white (that is, of the paste covered with glaze) that it is white, sometimes as curds, sometimes greyish, sometimes tinged with the faintest blue like the film inside a bird's egg. As the tinge, whatever it is, imparted by the glaze

is always in accord with the blue, I suggested at the same time that it might come from the pigment with which the piece is painted, and that this is perhaps one advantage of the Chinese practice of baking the paste, the blue, and the glaze at the same baking. In all other countries, including Japan, the paste is always baked before it is painted and glazed, and therefore any tinge which the glaze may get from the pigment would not sink into the paste. This theory is partly sustained by what is called "soft paste" (*see* p. 41), the only kind of Chinese "blue and white" which has ever a yellowish or creamy tinge. In this kind the paste is baked before it is glazed.

With regard to the blue, there is room for taste. It is not only the Chinese who prefer the silvery grey to the pronounced blue, especially in the "hawthorn" pattern; while of the pronounced blue, others prefer the lighter to the deeper varieties. Most, however, will probably agree that the blue should be pure, transparent, and soft. A greater unanimity will be found with regard to the glaze. Its presence ought not to be felt. It should, it has been said, be as though the vase had just been withdrawn dripping from the purest water. The term "soft paste" is applied to a rare kind of Chinese "blue and white," not because the paste is softer but because it looks so. The effect comes not from the softness of the paste but the softness of the glaze, which is a lead glaze, and will not bear the same degree of heat as the petro-siliceous glaze used for ordinary kinds of hard porcelain. The "soft paste" is generally crackled and often painted with great care and elaboration. The blue is deep and soft, and seems to melt into the glaze rather than to be painted on something hard beneath it. Fabulous prices are said to be given in America for fine pieces, which are generally of small size.

"Blue and white" may be divided into two classes as regards method of decoration—blue upon white and white upon blue. The former is the more common; the latter is employed in many patterns, as, for instance, the "hawthorn," where the

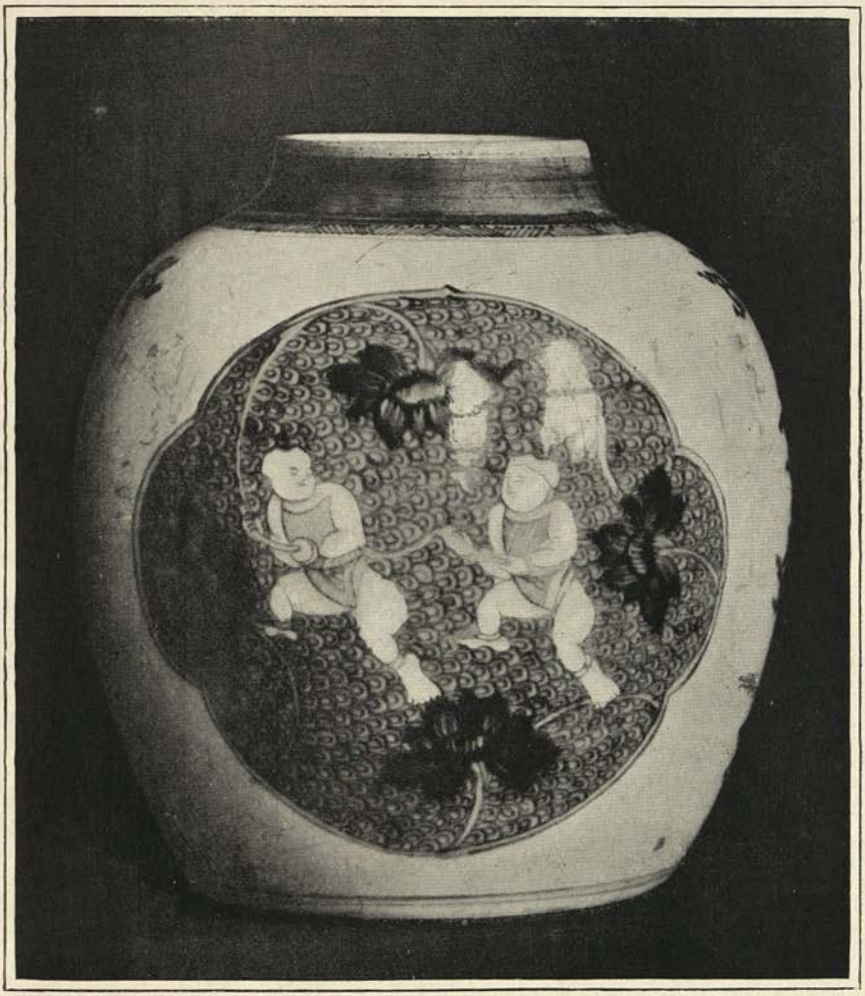


FIG. 28.—BLUE AND WHITE GINGER JAR.

petals are relieved against a blue ground. Often another change is rung. Within panels which tell as masses of blue upon the white body, there is decoration which tells as white upon the blue; sometimes, also, a darker blue ornament is laid upon this decoration, which is practically blue upon blue. An instance of all these methods is a ginger jar near me as I write. On each side is a large panel filled with a blue scaly ground on which two white naked boys are relieved, and over this scaly ground lotus flowers are painted in deep blue; between the panels are lotus flowers simply painted in blue on the white body. Sometimes the patterns are faintly engraved in the paste and filled in with blue under the glaze. In some of the bottles so decorated the pattern appears more plainly when the bottle is filled with water. When we come to consider the decoration of "blue and white," one is embarrassed by the profusion of design. It would need a book to analyse it thoroughly, but there are certain classes which may be specified. The largest class is probably the floral. Flowers have been the most constant inspirers of the Chinese artists from the beginning (at least the beginning of "blue and white"). Mention has already been made of the so-called "hawthorn" pattern, the "aster" pattern, and other patterns in which the lotus, the pæony, the chrysanthemum, and the rose are woven into bold and beautiful designs. Of all these the lotus is perhaps the most common. It may be generally known by its peculiar seed vessel (something like that of a poppy), but there are several varieties of it, one of which is called the Indian lotus by the Chinese, and by the English dealer the "tiger lily," a flower which is not known in China. These and many more flowers often form the sole decoration of a piece. Sometimes, as in the case of the "hawthorn" jars or the vignetted sprays of magnolia, they are drawn very realistically; but as a rule they are treated with more or less convention, and in later pieces it is often difficult to recognise them, especially when the same leaves are used indiscriminately. Thus, in a well-known pattern the centre of the plates is occupied

by wild-fowl and water plants, and the border is composed of twenty-four little compartments, each of which holds a flower. There are four flowers six times repeated. They are probably meant for the rose, the pæony, the chrysanthemum, and the pink; but the last is the only one of the four which is clearly distinguishable, and the leaves are all alike. The many ways in which flowers are used in the decoration of "blue and white" is illustrated in the following descriptions, taken from the Burlington Fine Arts Catalogue of 1895. We begin with the aster pattern, which is generally of an indigo tone, and often coarse in painting, though there are pieces of fine pale blue and carefully drawn. It is rarely, if ever, found with date marks, and the character of the pieces is rather that of the Ming than the present Dynasty, and the taste rather Persian than Chinese.

Aster.

92 **Saucer Dish.** Five aster blossoms in centre on dark ground, and sixteen asters and leaves radiating up the rim, sprays on outside. (D. 11 in.) *Lent by Mr. Lewis Jarvis.*

94 **Basin.** Slightly wavy rim. Eighteen asters round the outside. (H. 4 in.)
Mark : A lotus (?) flower inside double ring.
Lent by Lord Battersea.

96 **Sucrier and Cover.** Sixteen asters on cover, radiating from centre knob, and sixteen round the body of bowl. (H. 8½ in.) *Lent by Mr. C. S. Kennedy.*

98 **Ginger Jar,** with square cap cover. Six panels round shoulder. Band of pæony decoration round centre, fifteen asters round lower part. (H. 12 in.) *Lent by Mr. R. Mills.*

Prunus or "Hawthorn."

(Descriptions of the celebrated ginger jars have been given already.)

103 **Small Beaker.** Covered with branching prunus on deep blue. (H. 9½ in.)
Mark: Double ring. *Lent by Mr. G. Salting.*

FIG. 29.—JAR INSCRIBED "WEDDED JOY," FOR TROUSSEAU.

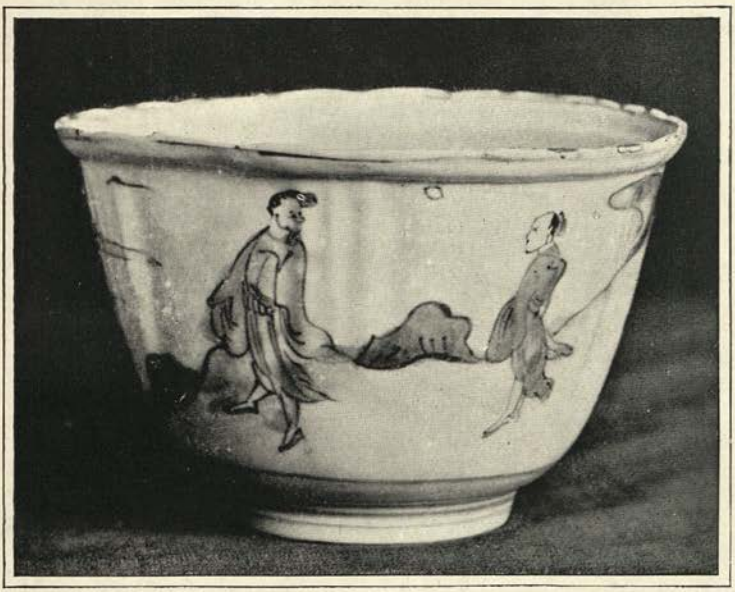


FIG. 30.—BLUE AND WHITE FLANGED BOWL.

104 A Pair of Plates of same subject. A white interval between the centre of plate and the rim ; stems dark. (D. 10½ in.)

Mark: Seuen-tih, 1426-1436, but probably really of much later date. *Lent by Mr. W. G. Rawlinson.*

105 A Cylindrical Cache Pot. Same decoration, the blue ground being vignetted off, and the prunus slightly in relief. (H. 7 in.)

Mark: Double ring.

Lent by Mr. W. G. Rawlinson.

112 Basin. Slightly flanged. Dark border top and bottom with blossoms only, the rest being branches of prunus with dark stems. The ground beautifully graduated. (H. 7. in.)

Mark: Ch'ing-hua, 1465-1488, but probably of much later date. *Lent by Mr. G. Salting.*

113 Pair of Beakers. Branching prunus on reticulated blue ground, with four round panels with longevity symbol in white. (H. 18 in.)

Mark: Double ring.

Lent by Mr. Willoughby Loudon.

114 Pair of Plates. Similar to No. 104, except that the stems are white. (D. 11 in.)

Mark: The Shell (another Buddhist symbol).

Lent by Mr. Louis Huth.

117 Bottle. Covered with branching prunus, some blossoms of unusual size. A very rare and remarkable specimen of the pattern, the white blossoms occupying an unusually large portion of the surface, and the whole design drawn with great vigour and freedom. (H. 17 in.)

Lent by Mr. G. Salting.

Lotus, Pæony, Chrysanthemum, etc.

53 A Pair of Jars, with metal covers and necks and locks. The decoration is a conventional and picturesque use of apparently the pæony leaves, combined with the blossom of the lotus. Brought from Granada, and probably of

early Portuguese importation, used for keeping tea. (H. 12 in.) *Lent by Mr. W. G. Rawlinson.*

55 **A Saucer Dish.** A large circular lotus in centre, surrounded by double ring and six lotus blossoms, partly in profile, round the edge, with the stems made into concentric patterns and pæony leaves introduced. (D. 14 in.)

Mark: Leaf inside double ring.

Lent by Mrs. Halsey.

59 **Pair of Beakers.** Decoration, white upon blue, principally pæony with lotus introduced in borders. (H. 12 in.)

Mark: Double ring. *Lent by Mr. G. Salting.*

60 **Pair of Cylindrical Jars with Flanged Necks.** Band of ornamentation of lotus, white on blue, with sacred stone (one of the Buddhist symbols) and formal pattern round neck. (H. 8 in.) *Lent by Lord Battersea.*

62 **Pair of Oval Vases,** flanged necks, unglazed handles. Decoration, blue on white, in four panels, prunus, pæony, lotus, and chrysanthemum on the four sides, symbolical of the four seasons. (H. 9 in.)

Lent by Mr. J. Annan Bryce.

63 **Deep Dish.** Decoration, pæony, with two fong-hoa birds. The rim divided into eight oblique panels, with pine and pæony alternately. Monkeys in the trees. (D. 15½ in.)

Mark: Leaf inside double ring.

Lent by Mr. Willoughby Loudon.

64 **Pair of Long-necked Bottles.** Conventional decoration of lotus and sprays. (H. 15 in.)

Mark: Seuen-tih, 1426-1436, but probably of a later date. *Lent by Sir H. Thompson.*

65 **Saucer Dish.** Five large lotus flowers, with the pæony leaf and four lotus buds. Three lotus plants on back. (D. 15 in.)

Mark: The Sounding stone.

Lent by Mr. W. C. Alexander.

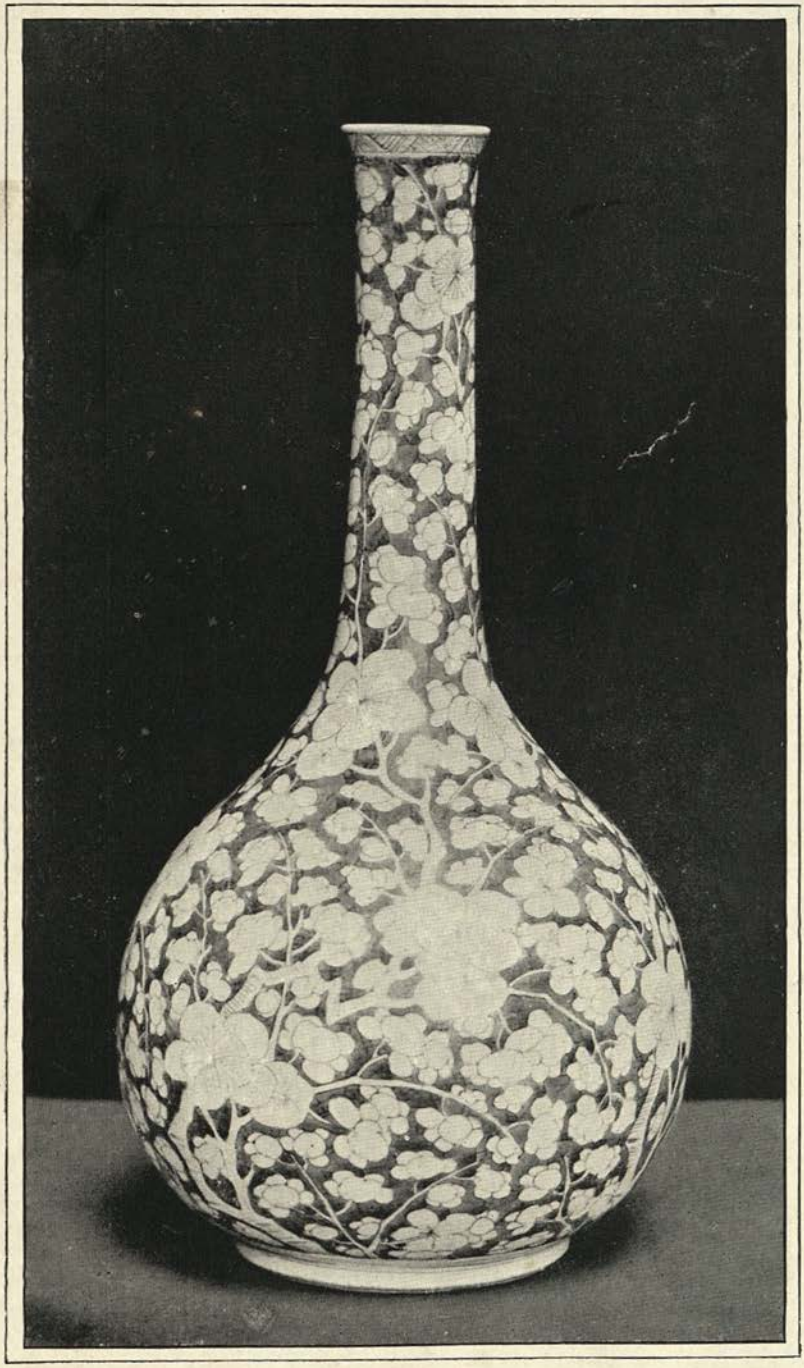


FIG. 31.—BLUE AND WHITE "HAWTHORN BOTTLE."

70 **Saucer Dish.** Five lotus flowers, in half profile, with their leaves and buds, with long pointed leaves introduced, like the sagittaria leaf. (D. 14 in.)

Lent by Mr. W. G. Rawlinson.

75 **Dish.** Rich pæony decoration in centre and on rim, white upon blue, with intermediate band of white, decorated with six sprays of chrysanthemum in blue. Long sprays on back. (D. 18½ in.)

Mark: Leaf in double ring.

Lent by Mr. G. Salting.

78 **Pair of Beakers.** Pæony decoration closely covering the whole surface in rich blue. (H. 20 in.)

Mark: Double ring. *Lent by Mr. G. Salting.*

79 **Saucer Dish.** Large lotus in centre and three surrounding it, with iris flowers in paler blue, leaves, and conventional decoration. (D. 15 in.)

Mark: Leaf in double ring.

Lent by Mr. Cosmo Monkhouse.

85 **Saucer Dish.** Circular centre of lotus flower, surrounded by six leaf-shaped panels, with pæony, lotus, etc. (D. 18½ in.)

Mark: Two fish inside double ring. Another Buddhist symbol; representing conjugal fidelity, being the "Yu" fish, a sort of perch, said always to go about in pairs.

Lent by Lord Battersea.

89 **Pair of Dishes.** Bold pæony decoration in centre, and lotus round the border. (D. 15½ in.)

Mark: The Sounding stone.

Lent by Mr. W. C. Alexander.

90 **Large Bowl.** Pæony inside and out. (H. 6½ in.)

Lent by Mr. W. C. Alexander.

Two Saucer-shaped Dishes. Sharply drawn flowers and leaves painted in white enamel, which form a raised pattern on a ground of bright powder blue. The under part, as far

as the foot, similar in colour and design; the centre panel surrounded by a white line; on the inner edge two similar lines. (D. 13 in.)

Mark: Double ring and figure 15.

(*Thompson Collection, No.* 113.)

The above descriptions give a good many of the most important flower patterns to be found on the finest blue, but of course the list is nothing like exhaustive. The same flowers are used over and over again, singly and in combination, in pots, baskets, etc., and many others, like the peach, the rose, the orchid, as well. They are used in panels, often alternating with panels of figures, especially of graceful ladies, and are the motives of a thousand diapers and borders. Rarely they are drawn growing as in nature in masses, with grasses and with insects, butterflies, dragon flies, etc., flying about and settling on them. An exquisite example of this is a jar belonging to Mr. G. Salting (No. 183 in the Burlington Fine Arts Club Catalogue of 1895). This piece, however, belongs more properly to the next class, "Landscapes, with Birds and other Animals," the "landscape" generally consisting of a decorative foreground composed only of highly conventionalised rocks, with trees and plants.

Landscapes, with Birds and other Animals.

82 Pair of Beakers, with figures in one, the whole surface delicately crackled. Some Buddhist subject on one, and deer and cranes on the other. (H. 18 in.)

Lent by Lord Battersea.

(*C.B.F.A.C.*, 1895.)

83 Jar and Cover. Richly decorated with spotted deer and storks, with pine trees and landscape. (H. 17 in.)

Mark: Double ring. *Lent by Mr. C. S. Kennedy.*

(*Ditto.*)

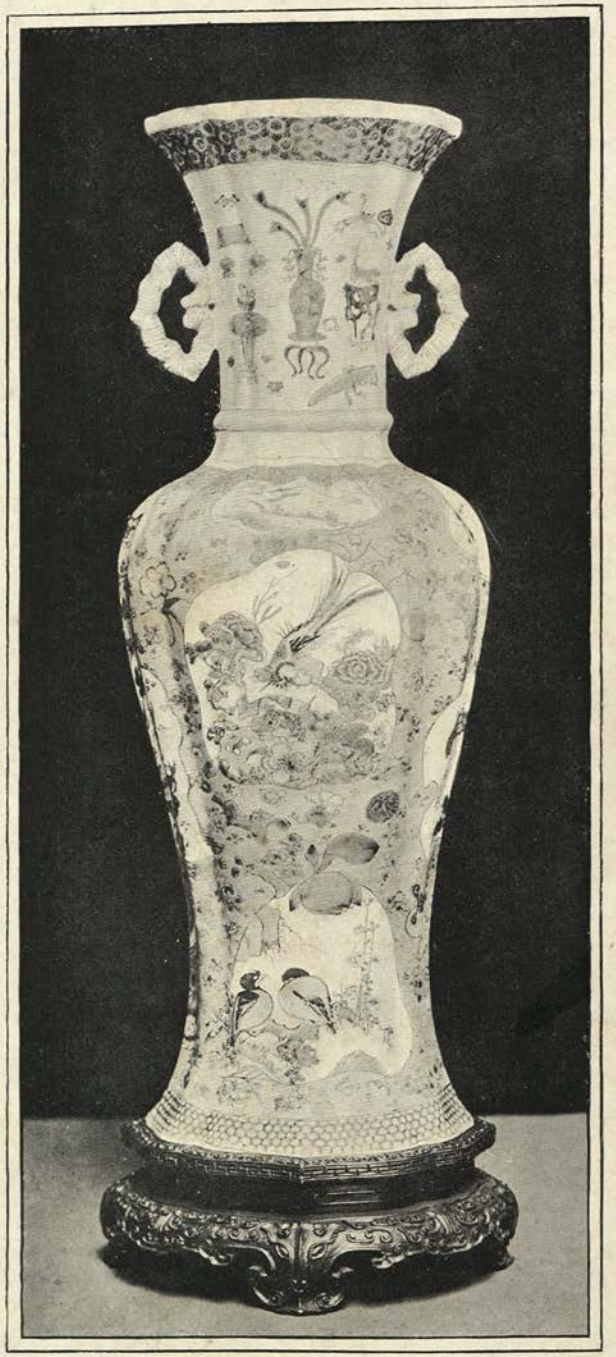


FIG. 32.—MEDALLIONS ON A GREEN GROUND STREWN WITH A "HUNDRED FLOWERS."

86 Dish. Grapes, with squirrels plundering them, in centre and round the rim. (D. 16 in.)

Mark : Sounding stone inside double ring.

Lent by Mr. Willoughby Loudon.
(*C.B.F.A.C.*, 1895.)

Two Saucer Dishes, the sides divided into nine lobes. Chinese porcelain, painted in blue; in the centre a grasshopper, rocks, and flowers; on each lobe rocks and plants; on the outside nine flower sprigs; brown edges. (D. 9 in.)

(*Franks Collection, No.* 176.)

Vase. Chinese porcelain, painted in blue; a pheasant on a rock from which springs a flowering plant; in the sky two birds, narrow borders above. (H. 9 in.)

Mark of the period Ch'ing-hua, 1465-1488 (3.3).

(*Franks Collection, No.* 106.)

Vase. Chinese porcelain, painted in dark blue; two tigers in a landscape; at the back a bamboo plant growing out of a rock. (H. 17 in.) (*Franks Collection, No.* 121.)

Small Plate. Chinese porcelain, painted in blue; in the centre a landscape with two deer,* a grotesque monkey climbing a tree and holding a stick, with which it is apparently striking a bees' nest; border of hexagons, interrupted by four medallions enclosing fruit. (D. 5½ in.)

Mark of the period Ch'ing-hua, 1465-1488.

(*Franks Collection, No.* 242*d.*)

Cup. Thin Chinese porcelain, painted in blue; water plants and ducks. (D. 2½ in.)

Mark : Wan yuh. "Rare jade."

(*Franks Collection, No.* 261.)

Two Saucers. Chinese porcelain, of a dead white, painted in blue; two quails and a flowering tree; indented edge gilt. (D. 4¼ in.) (*Franks Collection, No.* 277.)

* Which are being stung by the bees.

Four Plates in the form of a lotus leaf. In the centre a leopard; the scalloped edge formed by nine hollow compartments, three of which contain tigers; the intervening six panels with flowering shrubs. (D. 8½ in.)

Mark: A flower and a double ring.

(*Thompson Collection, No.* 46.)

Fish.

Fish, especially the carp and salmon (very like carp), furnished the Chinese with many subjects for decorating porcelain, but they are not often to be found on "blue and white" except in association with a fable (*see* "Animals, Fabulous or Connected with Fables"). There are, however, some "blue and white" pieces ornamented with fish treated decoratively or realistically. Amongst the latter is a not very uncommon pattern of crabs, eels, and other marine creatures, with seaweed, etc., as if representing the floor of the sea.

Globular-shaped Bottle with long neck; on the body a salmon leaping from rough waves striking against a rock; at the side of the fish a flower; above a band of castellated ornament; round the neck a band of involuted ornament on blue ground, the neck ornamented with stiff leaves. (H. 10 in.) (*Thompson Collection, No.* 249.)

126 **Deep Dish,** flanged brim, with wavy edge, with fishes drawn in every variety of attitude among water plants, etc. (D. 10¾ in.) *Lent by Mr. G. H. Boughton, A.R.A.* (*C.B.F.A.C.*, 1895.)

161 **Pair of Deep Dishes.** Flanged and wavy edges. Decorated with fishes drawn with great spirit on rims and at bottom of dish, with a crab forming the centre. (D. 15 in.)

Lent by Mr. Wickham Flower.

(*Ditto.*)

Two Plates. Chinese porcelain, painted in blue; in the centre a fish in a stormy sea, with clouds above; on the border the seal

PLATE XVII.

Tall Vase of the K'ang-hsi period (1662–1722), painted with the rich brilliant enamel colours of the *famille verte*. The decoration consists of panels of varied shape and size, posed upon a green stippled ground brocaded with flowers and butterflies. The panels are filled with landscapes, lions with embroidered balls and other monsters, fish and water plants, and with the typical flowers of the four seasons—the pæony of spring, the lotus of summer, the chrysanthemum of autumn, and the prunus, emblem of winter. (H. 30 in.) (*Salting Collection*, No. 1132.)

character, *Fuh*, "Happiness," eight times repeated; on the back eight symbols. (D. 6¼ in.)

Mark of the period Ch'ing-hua, 1465-1488.

(*Franks Collection, No.* 243.)

Plate. Chinese porcelain, painted in blue; in the centre a medallion enclosing three fishes twisted together, around which is a running scroll; border of flowers. (D. 8½ in.)

(*Franks Collection, No.* 790.)

Next to flowers probably in order of antiquity is the decoration with fabulous animals, especially dragons, which have given the name of dragon china to a class of porcelain exclusively decorated with these monsters. The phœnix, or *fong-hoa*, is almost as common as the dragon, and much more so than the kylin. Another very familiar figure on "blue and white" pieces (often modelled as a handle to a vase cover) is the strange creature sometimes called the dog Fo, sometimes the Corean lion, and often, at least in Europe, a kylin (*see* p. 51). The best authorities call it a lion, but it is generally more like a Chinese dog than any other known animal. One scarcely knows whether to treat it among the real or the fabulous animals, but artistically it seems to be more nearly allied to the latter. Artistically also, not only on account of their supernatural character but their grotesque appearance, may be associated the figures of certain sacred personages which are often seen upon pieces of "blue and white," especially the eight Taoist immortals. Certain natural animals also associated with fables form favourite subjects for decorating "blue and white," as the salmon (so often represented fighting with a dragon) and the horses of King Muh-Wang. Let us first give some description of pieces decorated with animals connected with fables, and then proceed to the fabulous animals and the sacred personages.

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Animals connected with Fables.

128 Ginger Jar and Cover. Decorated with the eight horses of *King Muh-Wang*, the fifth monarch of the Chow Dynasty, who ascended the throne 1001 B.C., and died 947 B.C. He travelled much, and carried on many wars successfully on the north-western frontier of China. He boasted that he had been driven "wherever wheel-ruts ran and hoofs of horses had trodden." After one of these expeditions, he pensioned his coachman, Tsao-Fu, and turned out the eight horses for the rest of their lives. (H. 11 in.)

Lent by Lord Battersea.
(*B.F.A.C.*, 1895.)

139 Plate. Sea serpent fighting with salmon, very deep blue (D. 8½ in.)

Mark: Square seal inside double ring.

Lent by Mr. W. G. Rawlinson.
(*Ditto.*)

Fabulous Animals.

131 Pair of Cylindrical Jars, flanged tops. Two bands of rich blue, one decorated with dragons and sacred fungus, the other lower one with lotus and waves in white, the rest of the jar white with decorations in blue. Long leaves up the neck. (H. 11 in.)

Mark: Double ring. *Lent by Mr. Wickham Flower.*
(*B.F.A.C.*, 1895.)

132 Pair of Long-necked Bottles. Serpents, clouds, and flowers, long leaves up neck. (H. 10 in.)

Mark: A flower. *Lent by Mr. W. H. Cope.*
(*Ditto.*)

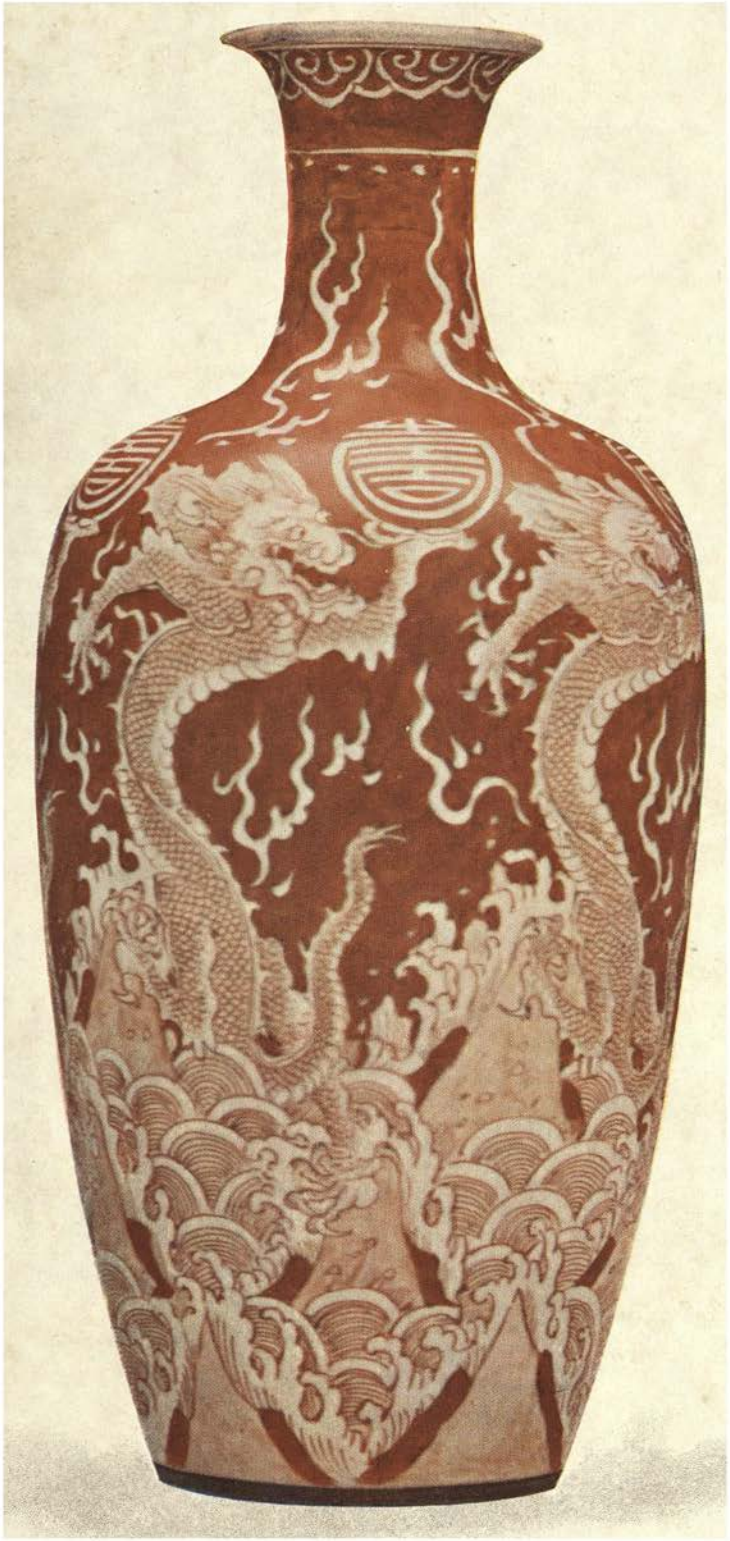
133 Basin, flanged top. Inside, a leaping salmon. Outside, white dragons and clouds, on deep blue ground. (H. 4 in.)

Mark: Ch'ing-hua, 1465-1488.

Lent by Mr. A. T. Hollingsworth.
(*Ditto.*)

PLATE XVIII.

Vase of the K'ang-hsi period, painted entirely in the soft coral red of the muffle stove derived from iron peroxide, the colour which is well shown as a monochrome in Plate XXIV. The decoration consists of a band of five imperial five-clawed dragons, enveloped in flames, rising from the crested waves of a rocky sea. Grasped in the right forepaw of each dragon is displayed the circular form of the character *shou* (longevity). The neck is encircled by a dotted ring and the lip by a scrolled border of *ju-i* design. (H. 10 in.) (*Salting Collection*, No. 1083.)



135 **Pair of Plates.** Two conventionalised dragons in white, on deep rich blue. (D. 11 in.)

Seal *Mark: Pao* ("Precious") inside double ring.

Lent by Mr. W. G. Rawlinson.
(*B.F.A.C.*, 1895.)

138 **A Globular Vessel with Neck, Spout, and Handle,** partly mounted with silver. Kylin on one side and fong-hoa on the other. (H. 11 in.) *Lent by Mr. J. Annan Bryce.*
(*Ditto.*)

140 **Squat Vase.** Two sea serpents with the magic ball, in deep blue on white. (H. 5¾ in.)

Mark: Tai ("Great"). *Lent by Dr. Hamilton.*
(*Ditto.*)

134 **Pair of Plates.** Kylin in centre, blue border. Buddhist symbols at back. (D. 8 in.)

Mark: Longevity fungus inside double ring.

Mark engraved at the Dresden Museum, showing these plates were in their collection when formed about A.D. 1700.

Lent by Mr. R. Mills.
(*Ditto.*)

Saucer-shaped Dish. Chinese porcelain, painted in blue; a phœnix standing before rocks and flowers; clouds on back of edges. (D. 12¾ in.)

Mark of the period Seuen-tih, 1426-1436.

(*Franks Collection, No.* 169.)

Bowl. Chinese porcelain, painted in blue; inside, a medallion with a four-clawed dragon among clouds; border of swastika pattern; outside, two four-clawed dragons with sacred pearls over the waves of the sea. (H. 6 in., d. 13½ in.)

Mark: Schwei fuh kung yung, "For the public use of the general's hall." (*Franks Collection, No.* 758.)

Saucer Dish. Chinese porcelain, painted in blue; inside, a four-clawed dragon among clouds, continued over the edge to the outside. (D. 8 in.)

Mark: Sei yuh, "Western jade."

The best jade comes to China from the countries to the west.
(*Franks Collection, No.* 772.)

Three Cups of various sizes, part of a nest. Chinese porcelain, painted in blue; on each of them two four-clawed dragons among clouds with the sacred pearl. (D. of largest, 3 in.)
Mark of the period *Kea-tsing*, 1522-1567 (2.2).
(*Franks Collection, No.* 793.)

Two Diminutive Saucers. Chinese porcelain, painted in blue; inside, a four-clawed dragon; outside, two phœnixes among clouds. (D. 2¼ in.)
Mark of the period *K'ang-he*, 1661-1722 (2.2.2).
(*Franks Collection, No.* 805.)

Pair of Cylindrical Jars. Chinese porcelain, painted in blue of various tints; on the body a design in four bands, alternately stiff arabesques in blue on a white ground, and patterns in white on a pale blue ground; of the latter, the upper one consists of two dragons holding up fanciful branches; on the necks, stiff leaves. (H. 11 in.)
(*Franks Collection, No.* 115.)

Vase, bottle-shaped. Chinese porcelain, with the four-clawed dragon among clouds, faintly engraved in the paste, and filled in with blue. (H. 7½ in.)
Mark of the period *Ch'ing-hua*, 1465-1488 (3.3).
(*Franks Collection, No.* 132.)

Bottle, six-sided. Chinese porcelain, painted in blue; on each side a quatrefoil medallion enclosing a fabulous animal; the remainder of the body ornamented with wicker pattern in white on a blue ground; above and below, panels and borders with stiff ornaments. (H. 13 in.)
Mark in the seal character, *Fuh kwei kia ki* ("Fine ware for riches and honours").
(*Franks Collection, No.* 133.)

Cylindrical Jar, ornamented with four alternate white and blue bands of arabesque designs; in the centre two dragons holding

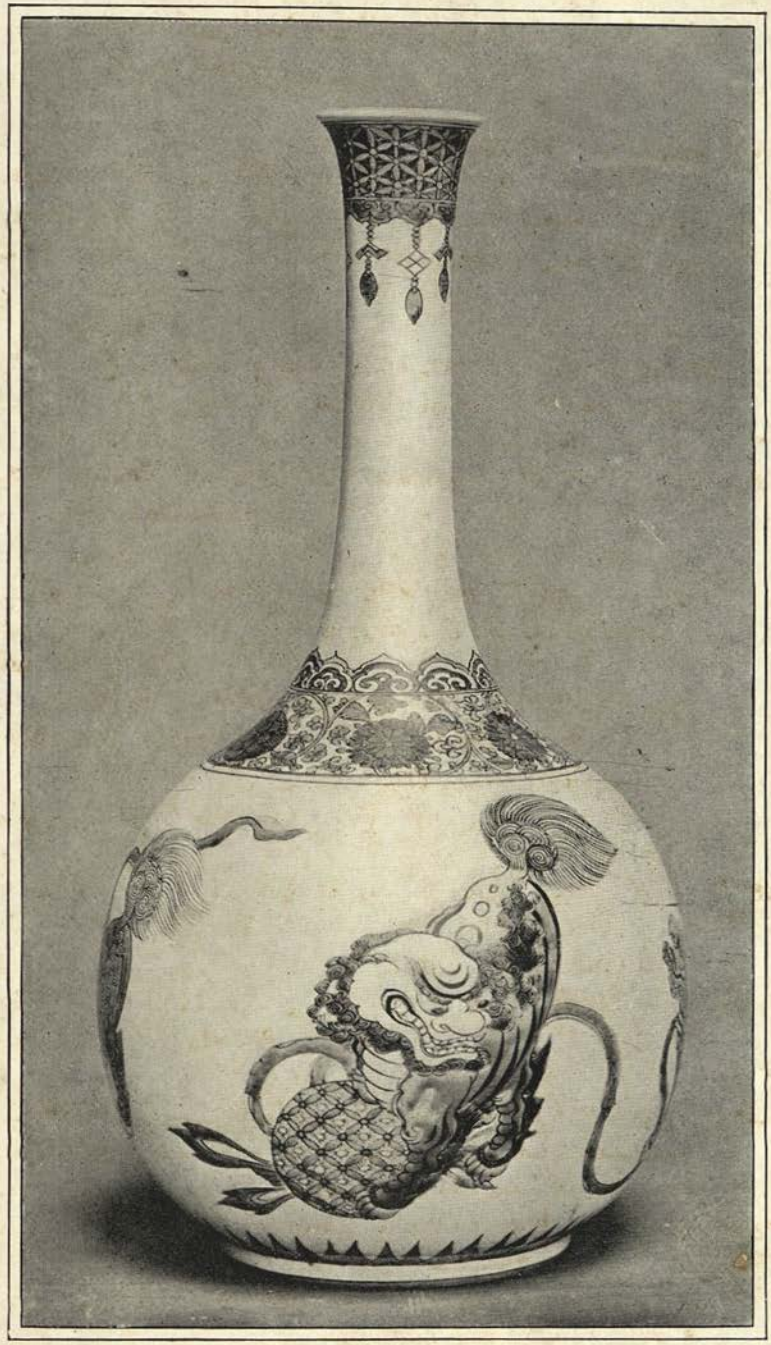


FIG. 33.—K'ANG-HSI VASE, DECORATED WITH LIONS AND BROCADED BALLS.

a symbol; on the neck a band of ornament surmounted by upright leaves; round the foot a similar band of ornament. (H. 11¼ in.)

Mark: Double ring. (*Thompson Collection, No.* 4.)

Large Cylindrical Vase, with hollow neck. On a ground of transparent wavy blue numerous dragons and medallions of flowers, forming a regular pattern intersected by boldly drawn leaves and flowers; the hollow of the neck similarly ornamented in two divisions; round the foot a broad band of ornament, key-pattern, with four medallions of flowers; round the neck similar bands and medallions. (H. 18 in.)

Mark: Two rings. (*Thompson Collection, No.* 206.)

Saucer Dish. Chinese porcelain, painted in blue; a large Kylin and a plantain. (D. 14 in.)

Mark, in a formal character, *Yuh-tang kea ke* ("Beautiful vessel of the Jade Hall").

(*Franks Collection, No.* 769.)

Mythical Personages.

The mythical personages painted on blue and white and other porcelain are not many: Buddha and his Arhats and the Goddess Kuan-yin are seldom found in such decoration. The eight Taoist Immortals and the God of Longevity are the most frequent, next the Taoist triad, Fu, Lu, and Shou, the star-gods of happiness, rank, and long life.

76 **Large Cylindrical Jar.** The subject is *Si Wang Mu,* a fabulous being of female sex, dwelling on Mt. Kw'en-lun with troops of Genii, and at times holding intercourse with favoured Imperial votaries. King Mu Wang is believed to have been entertained by her at the Lake of Gems in the West. She is mentioned in the Books of Chow, which date some centuries before the Christian era. She bestowed the fruit of the peach, which conferred immortality, and she sometimes despatched certain birds to her favoured votaries.

She is represented seated on the fong-hoa. (H. 18 in.)

Lent by Mr. G. Salting.

(*B.F.A.C.,* 1895.)

236 Pair of Beakers. The body covered with formal diaper pattern, with eight panels, four on body and four on neck, two-and-two on the reverse sides, on each of which is one of the Eight Immortals—Pa-Sien. Though from the earliest antiquity they had been separately venerated, they were not till the thirteenth century associated together and venerated as the "Pa-Sien." They are Taoist divinities. (H. 18 in.)

Mark: Double ring. *Lent by Lord Battersea.*
(*B.F.A.C.*, 1895.)

340 Cup, in nine compartments. The God of Longevity and the Eight Immortals round the outside; inside, a stag. Soft paste, crackled inside and out. (H. 1½ in.)

Lent by Mr. R. Mills.
(*Ditto.*)

249 Pair of Saucer Plates. Central subject, apparently a man (in one plate), and a woman (in the other), praying, and Kuan-yin appearing on the sky with a child in her arms, presumably the object of their petitions, Kuan-yin being the Goddess of Fruitfulness; in each place, a man like a necromancer is attending the suppliant. Borders with eight panels, with Buddha and a lady suppliant, and lotus wreaths, an emblem of fruitfulness. (D. 11 in.)

Lent by Mr. J. Annan Bryce.
(*Ditto.*)

280 Powdered Blue Jar. Two oblong white panels, one with a sage, apparently Nâga-râdja, the Dragon King, bestriding a dragon, which bears him across the stormy waters, and holding a salver, which, according to the legend, contains three sacred gems (*see* W. Anderson's "British Museum Catalogue," p. 88). The other panel has a landscape with three geese, four other small panels containing a craw fish, a hare, and some flowers. (H. 11½ in.) *Lent by Lord Battersea.*
(*Ditto.*)

Basin. Chinese porcelain, painted in blue; inside, a sage holding a peach; outside, eight divinities, with the God of Longevity riding on a stork. (H. 3¼ in., diam. 6¼ in.)

Mark: Lin-yuh tang chi. "Made at the Lin-yuh hall."
(*Franks Collection, No.* 168*a.*)

FIG. 34.—LION-HANDLED WINE-POT, ENAMELLED WITH BLACK AND YELLOW GROUNDS.

To this section what I have called **ogre china** may also be said to belong. Here is the description of another piece—

253 Triple Bulb Bottle. Four pointed gadroons down half of bottom bulb, with masks of monster's head between; the middle bulb entirely covered with similar decoration, and the small highest bulb the same, with pointed leaves up the neck; white upon deep rich blue, and the white very pure, with brilliant glaze. The whole ornament apparently taken from old bronze vessels. (H. 17 in.) *Lent by Mr. R. Mills.* (*B.F.A.C.*, 1895.)

HUMAN FIGURES.

These may be divided into "Ceremonial subjects," "Battle and Hunting scenes," "Domestic scenes (including the graceful female figures called Lange Lijsen by the Dutch and 'Long Elizas' by the English trade), interiors, garden scenes," etc.

Ceremonial Subjects.

To this class belong the most stately of Chinese decorations. The pictures are probably copies or adaptations of designs by the most skilful pictorial artists. They are admirably composed with regard to the telling of the story, and the figures and other objects are distributed with great decorative skill over the surface. The landscape setting, in which boldly conventionalised pine trees and rocks often play an important part, is generally of much dignity.

231 Square Jar and Cover. On one side, numerous votaries bringing presents to some potentate, with the accompaniment of a flute and kettledrum; on second side, mounted warrior with a banner on which is inscribed the Yang and Yin emblem of the male and female elements in nature; on third side, the subject is similar to the first, and on the fourth also, except that the recipient of the presents seems to be a lady. (H. 13 in.)

Mark: Leaf in recessed glazed square in bottom.

Lent by Sir H. Thompson.
(*B.F.A.C.*, 1895.)

Three Square Canisters, with square necks. Four subjects enclosed in ornamental panels. On one a mandarin seated in an inner court, surrounded by warriors and attendants, receiving offerings presented by three kneeling figures; at an outer gate an attendant holding a horse. On a second panel, an interior with an emperor or person of rank, surrounded by five attendants, receiving an offering from a kneeling figure; in the foreground a terrace with five musicians. On another panel an empress or person of rank seated within a room, on either side two attendants carrying tall fans; before her a female figure dancing on a carpet; at an open window another female figure holding something in a cover; in the foreground four female musicians. On the fourth panel three mounted, three unmounted warriors advancing with raised standards through the defiles of a rock. Round the neck panels of flowers; on the cover a diaper ornament and a blue kylin. (H. 12½ in.)

Mark: Leaf and fillet in a sunk panel.

The three vases are ornamented with similar subjects, but slightly different in detail.

(*Thompson Collection, No.* 202.)

A Large-shaped Bowl and Cover, with silver mounts. On the body two panels, one representing a male figure presenting petition to a person of rank, who holds a flower; behind him a chair and table with embroidered cover, in front of which stands an attendant with a large, raised fan or banner, and another holding a scroll; on either side warriors. On the other panel a man seated on a stool; behind him an attendant conversing with an official, who is seated at a table on which are writing materials; in front a man presenting offering; the panels divided by symbolical ornaments. Round the neck a band of fret ornament surmounted by dots; on the cover boys playing amongst the rocks; round the edge a fret ornament, dots below. Painted in brilliant blue. (H. 10½ in.)

Mark: Double ring. (*Thompson Collection, No.* 29.)

Pair of Oviform Vases. On one a procession of horse and foot soldiers, carrying banners, state umbrellas, and other badges

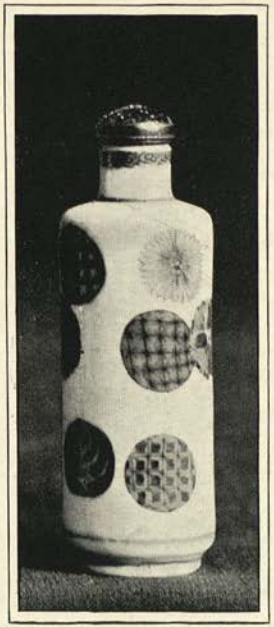


FIG. 35.—THREE SNUFF-BOTTLES, PAINTED IN BLUE AND WHITE.

of office; on the other a mandarin, attended by three warriors, addressing an official seated at a table writing, with two attendants behind him. On the neck bamboo branches. The covers, which are decorated with a conventional leaf pattern, are surmounted by small blue kylin lions. (H. 11 in.) (*Thompson Collection, No.* 6.)

Pair of Tall Vases. Chinese porcelain, painted in blue; Chinese interiors, apparently state ceremonies; on one of them the Emperor is represented, surrounded by the personages of his court, who are holding their sceptres before their faces; round the neck two bands of ornament. (H. 17½ in.)

Mark of the period Ch'ing-hua, 1465–1488 (2.2.2).

(*Franks Collection, No.* 103.)

Tall Vase. Chinese porcelain, painted in blue; a Chinese interior, apparently an emperor and empress seated on thrones, with numerous attendants; at the door are horses; on the neck two branches of flowers. (H. 18½ in.)

Mark of the period Ch'ing-hua, 1465–1488 (3.3).

(*Franks Collection, No.* 104.)

Pair of Vases, with slightly bulging bodies and expanding necks. On one a band of six musicians, with female dancing on a carpet, in the presence of lady of rank seated at a table, with two attendants at her side; round the neck bamboo leaves and ornamental band; round the foot a running leaf pattern. On the other vase, a mandarin, or person of rank, seated at a table in a pavilion surrounded by warriors and attendants, is addressing a sage who, standing in front of a table, is apparently inscribing upon a scroll the words addressed to him; without, a warrior carrying a standard attended by another bearing an offering; round the neck, bamboo leaves and ornamental bands; round the foot, running leaf pattern. (H. 10 in.)

Mark: Ta Ming Chi'ng-hwa nien chi; A.D. 1465–1468.

(*Thompson Collection, No.* 74.)

Battle and Hunting Scenes.

These subjects are not very common on blue and white. The ordinary hunting scene is the pattern usually called the "Love Chase," of which more than one variety is described in the following extracts from catalogues:—

201 Pair of Saucer-shaped Plates. Border of geometrically arranged lotus—in the centre the "Love Chase": a lady and gentleman on horseback, with bow and arrow and leaden ball on a string, pursuing a hare. In one plate, the arrow just discharged, and in the other, transfixed, the hare; in this plate the lady has a hawk on her wrist, while the gentleman shoots. In the first plate the lady has the bow and the gentleman the leaden ball. (D. 8 in.)

Lent by Lord Battersea.
(*B.F.A.C.*, 1895.)

Two Cylindrical Pots. On the body two female figures hunting a hare ("Love Chase"); round the foot and neck an upright leaf pattern, with a narrow diaper band. (H. 5 in.) (*Thompson Collection, No.* 121.)

Two Saucer Dishes, with wavy edges, and borders moulded in sixteen flutes. Chinese porcelain, painted in blue; in the centre Chinese subjects, an archer on horseback shooting a rabbit, and a lady on horseback, with a falcon on her wrist; border of a stiff pattern, with eight symbols in the spaces; on the outside a flower sprig on each plate. (D. 7¾ in.)

Mark of the period Ch'ing-hua, 1465-1488.
(*Franks Collection, No.* 180.)

Vase. Chinese porcelain, painted in blue; two figures on horseback pursuing a hare. (H. 8 in.)

Mark of the period Kea-tsing, 1522-1567 (3.3).
(*Franks Collection, No.* 117.)

Pair of deep Dishes. In the centre a combat between two mounted warriors, each attended by a lieutenant carrying

FIG. 36.—MAITREYA BUDDHA, THE BUDDHIST MESSIAH.

FIG. 37.—T'AI-PO TSUN : A WRITER'S WATER-POT.

a standard; round the inner edge eight medallions connected by blue arched pillars variously ornamented in white, representing a combat between a foot soldier and a mounted warrior; on the reverse a band of detached flowers, and six large revoluted ornaments in divisions, (D. 12½ in.)

Mark: 6 and double ring.

(*Thompson Collection, No.* 201.)

Two deep Dishes, with wavy edges. Chinese porcelain painted in blue; in the centre a large medallion, with a Chinese warrior on horseback pursuing another, each attended by a standard bearer; from this proceed six semicircular compartments, in each of which a warrior and standard bearer; the spaces between are filled with chevron and key patterns; outside six panels, enclosing a quatrefoil design, and beyond these four growing plants. (D. 13¾ in.)

Mark of the period Ch'ing-hua, 1465-1488 (3.3).

(*Franks Collection, No.* 193.)

Domestic Scenes (Interiors, Garden Scenes, etc.).

These form one of the largest and, to Europeans, perhaps the most delightful of all the classes of blue and white. They have a human interest, but one so remote from our experience that they seem to give us peeps into some other world than ours, somewhere between the earth and fairy land—a land of strange rocks and trees and flowers, of white light and blue air, peopled mainly by graceful ladies and quaint children, passing charmed lives untouched by care. They also show the decorative skill of the Chinese at its highest, especially perhaps in the use of different tones of blue, in the adjustment of a complicated pictorial design to the exact shape of the thing decorated, and in suggesting the relative positions of things far and near without breaking the sense of an even surface. While, however, we rightly extol the supreme virtues of the Oriental decorator in these respects, we should

remember that they are accompanied by a very imperfect perception of perspective, both linear and atmospheric.

Beaker, with swelling centre. Chinese porcelain painted in blue; three ranges of subjects. In the upper one a Chinese interior with figures writing, below this is a garden scene, and at the bottom figures with poultry. (H. 18 in.)

Mark: A leaf.

(*Franks Collection, No.* 108.)

Pair of Beakers, square. Chinese porcelain painted in blue; in the centre is a quadrangular projection, on which are four panels representing Chinese interiors, with two figures in each; they rest on an expanded foot painted with flowers growing out of rocks; the upper portions also expand to a still greater width, each panel of which is ornamented with growing plants, birds, and insects; at the top and bottom borders of lozenge pattern. (H. 10¼ in.)

Mark: Two figures.

(*Franks Collection, No.* 131.)

Cylindrical Vase, for writing materials. Chinese porcelain painted in blue. A garden scene by moonlight; six men seated at a table and two attendants; a third of the outside is covered with a Chinese composition in six columns. (H. 5¼ in.)

Mark: Wăn chang shan tow. "Scholarship lofty as the Hills and the Great Bear."

(*Franks Collection, No.* 147.)

Basin. Chinese porcelain painted in blue; inside a medallion with rock and trees—one of them the bamboo; outside Chinese garden scene, viz. a lady coming out of a house, three other ladies, one with candle. (H. 3¼ in., d. 7¼ in.)

Mark of the period Seuen-tih, 1426-1436 (3.3).

(*Franks Collection, No.* 159.)

Ginger Jar and Cover. Tall female figures (Lange Lijsen) and boys on a rocky landscape with palm tree; round the

FIG. 38.—THREE-COLOUR DECORATION *SUR BISCUIT*.

cover detached branches of flowers and leaves; on the top female figures. (H. 10¼ in.)

Mark: Double rings.

(*Thompson Collection, No.* 193.)

Large Saucer. Chinese porcelain painted in blue; Chinese subject —viz. a landscape, with a gentleman riding and a lady in a wheel-chair, with her attendants; outside a lozenge border, interrupted by four panels, enclosing plants. (D. 6½ in.)

Mark: In the seal character, *Jo shin chin tsang.* "Deep like a treasury of gems."

(*Franks Collection, No.* 188.)

Beaker, with slightly swelling body. Chinese porcelain, painted in blue; thirty-two panels enclosing Chinese groups of figures, chiefly ladies and children, or flowers, placed alternately. (H. 20¾ in.)

Mark: The leaf symbol.

(*Franks Collection, No.* 111.)

Two Plates. Chinese porcelain, painted in blue, with Chinese subjects; in the centre a house with a lady and gentleman, two boys outside; border of eight ladies in various attitudes; outside, detached flowers; underneath, flowers drawn in outline forming a circular patch. (D. 10 in.)

(*Franks Collection, No.* 207.)

Three Double Gourd Vases, with open tops. On the lower gourd six panels with alternate subjects of female figures (Lange Lijsen) variously occupied, and landscapes; below six similar patterns of figures separated by panels, vases, and flowers on a stand. Separating the top from the bottom, a projecting ring. On the upper part six panels similarly ornamented, divided by flowers forming spandrils. Round the neck a deep ornamental band. (H. 14½ in.)

Mark: Leaf and double ring.

(*Thompson Collection, No.* 26.)

Small Cup and Saucer, known in Holland as "the Cuckoo Cup." A miniature house between wavy branches, and

symmetrically arranged flowers and similar branches; on either side a cuckoo.

Mark: A shell. (*Thompson Collection, No.* 174.)

Eight Saucer Dishes of fine quality, with wavy edges, and fourteen depressed foliations in the border. Chinese porcelain, painted in blue; in the centre of each a varied Chinese subject, probably scenes from the life of a philosopher; in the foliations are alternately a flower and a symbol; border of detached sprigs; on the outside are detached sprigs on each foliation, above which alternate flowers and symbols. (D. 8½ in.)

Mark of the period Ch'ing-hua, 1465-1488 (3.3).

(*Franks Collection, No.* 177.)

Ginger-Jar and Cover. On a rocky landscape with a palm tree, female figures (Lange Lijsen) holding a plant, and numerous boys; round the cover a band of arabesque ornament; round the neck a band of ornament. (H. 10 in.)

Mark: Double rings.

(*Thompson Collection, No.* 192.)

Conventional Patterns, Symbols, Implements, Arabesques, etc.

It would be of little use to devote much space to this large class, with their many-shaped medallions covered with conventional leaves, their lace-like vandykes and escallops, their diapers, fringes, tassels, borders, bands, etc., their symbols of longevity, happiness, riches, the Pa-kwa and other devices and emblems described elsewhere (*see* p. 148 *et seq.*); but many pieces of this kind are of beautiful quality both in paste and colour, and worthy of a place in the choicest collections. Here are two or three descriptions of notable specimens once belonging to the Thompson collection:—

Bowl of Thin Porcelain. Pattern formed of five rows of Chinese characters signifying longevity, terminating with a band of arabesque design; on the inner edge various detached vases,

implements, etc.; inside, two warriors conversing. (H. 3¾ in., d. 8 in.)

Mark: Double ring, and Ta Tsing Kang he nien chi; A.D. 1661-1772. (*Thompson Collection, No.* 97.)

Pair of Ewers and Covers. On either side a shield-shaped medallion with conventional leaves on a ground of transparent wavy blue; between these, two similar panels; above, a band of ornament, terminating on either side in stiff blue leaves; on the neck a band of ornament, the body covered with reticulated pattern; on the spout and handle a running pattern of leaves and flowers, with blue dots on either side; on the cover an arabesque design. (H. 7¾ in.)

(*Thompson Collection, No.* 254.)

Pair of Globular Bottles, with long, thin necks. On the body four shield-shaped medallions with an arabesque design on a transparent wavy blue ground, united by a band similarly ornamented; above and below alternate large and small involuted leaves similarly ornamented; on the neck six similar leaves on a quatrefoil ground in outline between two bands of ornament. (H. 7½ in.)

Mark: Leaf. (*Thompson Collection, No.* 255.)

This is one of the prettiest of patterns, formed of arabesques and foliations. It is also remarkable for its beautiful play of dark and pale blue.

The foregoing descriptions of pieces of Chinese porcelain decorated with blue painting under the glaze (including those given on pp. 116-118) have been carefully selected from various catalogues of choice collections, in order to give, not a complete, but a tolerably full view over the whole field of Chinese decoration as applied to porcelain, so far as forms and subjects are concerned. Pure landscapes (and everyone knows the Chinese landscape) should be added, and some fruit subjects where pomegranate, peach, etc., form the motives of the design. No doubt nearly all collectors will note omissions which they themselves would not have made; but when we come to

consider the designs on polychrome porcelain, we shall find few that are new, except in colour, and it will be mainly with regard to colour and technique that the written illustrations of polychrome porcelain will be chosen.

Section B.—Painted in Blue with other Colours under the Glaze.

The colours which can be used for painting under the glaze are few, and are derived almost entirely from copper and cobalt. They include blue, reds and reddish browns, liver and peach colour. Yellow is sometimes but very rarely found, although céladon brown and Nankin yellow glazes as grounds to pieces so painted are not uncommon. A charming combination is a branch of a tree and a bird in blue with flowers touched with peach colour, all on a light céladon ground. The flowers, etc., so touched are often in slight relief.

The following pieces are in the Franks collection, some of which have yellow:—

Vase, six-sided, of a barrel shape. Chinese porcelain, with ornaments in low relief on a deep buff ground, consisting of vases, weapons, etc., picked out in blue and dark brown under the glaze. (H. 8¼ in.)

Mark in blue, of the period *Hung-woo*, 1368-1399. 280.

Bottle, with straight neck and globular body; designs in very low relief. Chinese porcelain, painted in blue, greenish yellow, and brown, all under glaze; on the body and upper part of neck Chinese landscapes; on the lower part of neck two flowering branches. (H. 15¼ in.)

Mark of the period *Seuen-tih*, 1426-1436. 281.

The following pieces were exhibited at the Burlington Fine Arts Club in 1896:—

PLATE XIX.

Vase of rounded outline and flattened form, with two scrolled handles fashioned in the shape of dragons, invested with a finely-crackled turquoise glaze of greenish tone. The decoration, incised in the paste under the glaze, consists of central medallions composed of a pair of archaic dragons (*ch'ih-lung*) coiled round a branched fungus (*ling-chih*), emblem of longevity, surrounded by five bats, emblems of the five kinds of happiness. A peach is engraved upon the neck of the vase, a chrysanthemum at the foot, and tasseled musical stones of jade (*chi-ch'ing*), symbols of good luck, hang down from the handles. (H. 10½ in.) (*Salting Collection*, No. 598.)

474 Bowl. White, with three fish in red brown under the glaze. (H. 3½ in.)

Mark: Yung-Ching, 1723-1736.

Lent by Mr. G. Salting.

475 & 476 Pair of Long-necked Bottles, with the Pakwa, or eight trigrams, and the Yang and Yin symbols in blue under the glaze, and waves in red brown under the glaze. (H. 7½ in.)

Mark: Yung-Ching, 1723-1736.

Lent by Mr. G. R. Davies.

479 Bottle. Pæony decoration, pencilled in peach colour, and dull blue under the glaze. (H. 13 in.)

Lent by Mr. G. Salting.

481 Oviform Jar or Bottle. Pomegranates in red under the glaze, and formal borders top and bottom in same colour. (H. 14½ in.) *Lent by Mr. R. Mills.*

482 & 483 Pair of Bottles. Brilliant blue body, with white panels in leaf shape, and in them kylins and dogs Fo in red and peach colour under the glaze. (H. 8½ in.)

Lent by Mr. G. R. Davies.

489 Oviform Bottle. Flanged neck. Pæony decoration in blue on white, and two five-clawed dragons in red brown under the glaze. (H. 14 in.)

Mark: Yung-Ching, 1723-1736.

Lent by Mr. J. Annan Bryce.

490 Small White Bottle, with kylins and dogs Fo in dark brown under glaze. (H. 5½ in.) *Lent by Mr. W. J. Stuart.*

497 Bowl, divided into panels, with lotus in blue and brown under the glaze, arranged formally like the "aster pattern" in the "blue and white." (H. 5½ in.)

Mark: A double ring. *Lent by Mr. R. Mills.*

494 White Bottle, with the three spotted fishes, each blue and brown, under the glaze. (H. 9½ in.)

Mark: A double ring.

Lent by Mr. G. R. Davies.

Section C.—Painted in Colours over the Glaze.

Overglaze enamels (a list of which is given on page 56) are sometimes called vitreous enamels, not because other enamels or glazes are not vitreous, but because these are nearer to glass, being vitrified at a lower temperature. Porcelain decorated with these enamels comprises all the usual articles, figures, jars, bottles, dishes, plates, etc., and in this respect, and in the subjects of the decoration, differs little from "blue and white." The paste is the same; but the class of "egg-shell" is more important, and the remarkable glass-like porcelain made in the reigns of Yung-chêng and Ch'ien-lung in imitation of the vitreous ware (called "Chinese glass") made by Ku Yüeh-hsüan, is peculiar to it. As will be noted from what has been said in the historical section, the date when overglaze enamels began to be used is not quite certain, but they were not used very frequently till the later reigns of the Mings, and did not arrive at perfection till the later years of K'ang-hsi, if then. Till this reign the blue was always under the glaze. As I have already said (*see* p. 36), Ming pieces painted over the glaze are divided into two classes, the "three colour" and the "five colour." The "three" colours are a dull yellow, a lively green, and a colour which varies from a brownish purple (prune colour) to a purplish brown or mouse colour. On these pieces the ground is generally either yellow, green, or purple, but the yellow is most common, and almost forms a class by itself, which might be named *famille jaune*, in imitation of Jacquemart's divisions of *famille verte* and *famille rose*. The "three colour" porcelain, the manufacture of which has been continued from the Ming period till the present day, is often modelled into

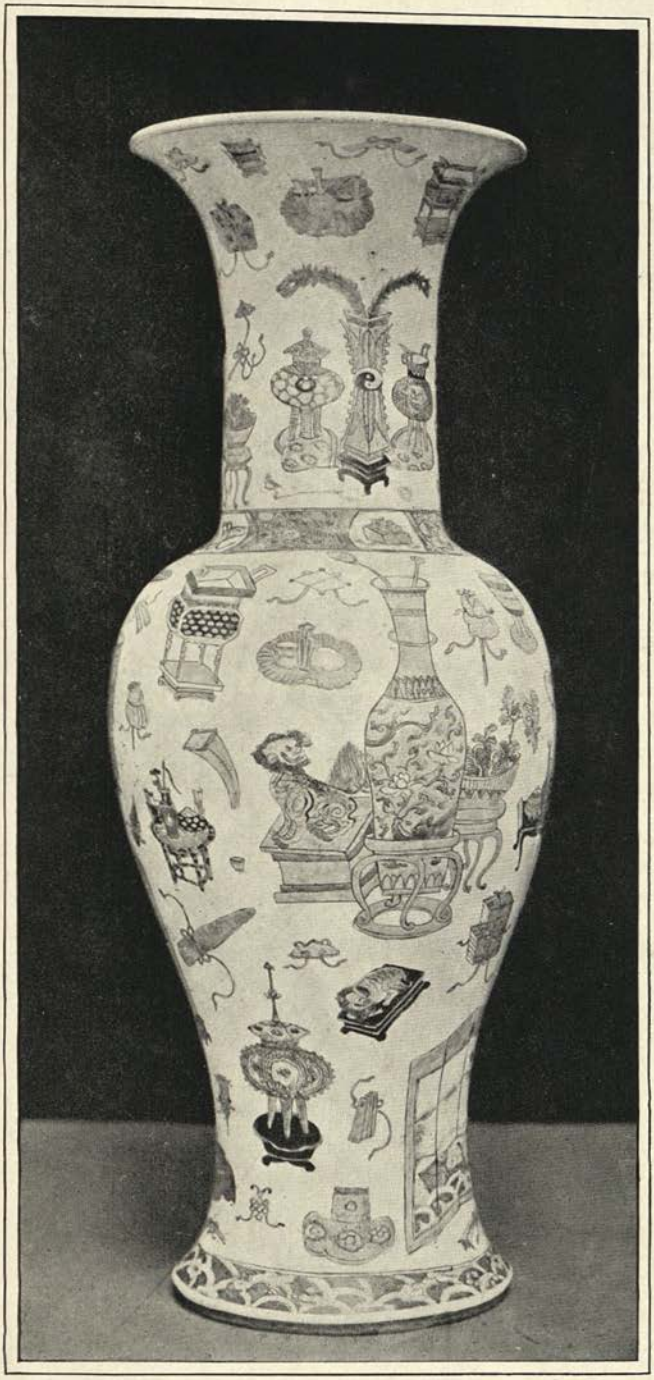


FIG. 39.—K'ANG-HSI VASE, DECORATED WITH *PO-KU* EMBLEMS.

natural forms, like fruits or bundles of bamboo, and decorated with impressed work (diapers, etc.), over which the colours spread in a glaze-like wash, the reserves being painted with green sprays (outlined in black and brown), dragons, waves, etc. All kinds of objects are decorated in this way, including vases of some size. In the Salting collection there is a caseful of them, among which are some tall yellow vases* with long necks and flat sides, painted with rocks and plants on a pale yellow ground. (One has been presented by Mr. Salting to the British Museum.) On later pieces of the same type, while the predominant colouring remains the same, overglaze blue, red, black, and gilding are found. These pieces are generally classed under *famille verte*, as well as the "five colour" pieces in which green predominates in the colour scheme. The "five colours" are the "three colours" with the addition of blue and red. In the Ming period the blue is under the glaze, and this is often the case even in later pieces of the Ch'ing Dynasty, when, as a rule, the overglaze blue was substituted for it. The blue over the glaze is the only way to distinguish the early Ch'ing *famille verte* from the later Ming, except that the Ming decoration is bolder and rougher and the potting less perfect, and that the red on the Ming pieces is a thin opaque colour, more like paint than glass, and is easily rubbed off.

In the course of the long reign of K'ang-hsi (1662-1722), skill in the use of the overglaze enamels made very great progress, and the number of colours employed was greatly increased. This was partly due to the imitation of enamels on copper, which began to flourish about this time (the same enamels and the same processes were employed in each craft), and partly to the example of the Japanese, who began to paint in soft enamels on porcelain with greater skill than the Chinese had been able to attain. In this case the Chinese learnt from their pupils in the ceramic art, and it may

* One of them is presented in Plate XII.

perhaps be said that the Chinese never afterwards produced anything more perfect in its way than the Japanese *première qualité coloriée* (*see* p. 42). In the later years of K'ang-hsi the discovery of the gold reds gradually changed the dominant colour of polychrome porcelain from green to rosy red, and the class known as *famille rose*, which developed to perfection under Yung-chêng and Ch'ien-lung, gradually superseded the *famille verte*. This is the period of the most elaborate "eggshell," when the plates * "with seven borders" and the dainty hanging lanterns † with perforated sides were made. After this and the porcelain in imitation of Ku Yüeh-hsüan ware no greater novelty was produced than the ware sometimes called "graviata," from its ground of enamel engraved with a spiral or curly pattern, on which sometimes in reserved panels and sometimes on the ground itself are painted medallions, flowers, etc. The enamel ground was ruby, yellow, pink, lavender, or a slaty blue. It is at least as early as Ch'ien-lung, but most of it is later, and bowls of it are perhaps the most prized products of the reign of Tao-kuang (1821-1851), and are called "Peking medallion bowls" under the erroneous notion that they were made at Peking.

With regard to the class of overglaze decoration of Chinese porcelain, it does not seem necessary to add much to what I have already written in the chapter on the Ch'ing Dynasty. Generally it may be said to represent the most exquisite technique, the most gem-like colouring of all Oriental porcelain. A great deal of the later work, especially that of Ch'ien-lung, shows a strong influence of European decoration, the *famille rose* especially. The lemon yellow grounds, the broken and soft colours, are due also to the same influence, and it is said that the eggshell plates with the "ruby" backs were made principally for the European market. It is the porcelain *de luxe*, and the decoration is almost entirely suggested by

* Illustrated in Plate XXII. † Illustrated in Plate XXI.

the patterns of rich woven and brocaded silks. The principal exceptions to this are the splendid large vases with figure subjects executed in the richest enamels. To these Jacquemart applies the term Mandarin vases, a title appropriate enough when the personages represented wear the pigtails and costume of the Tatars, but it is a term which has very little meaning now that it is applied in the trade to all porcelain supposed to have been manufactured under the Ch'ing Dynasty which cannot be otherwise classed.

An attempt has been made in the following collection of descriptions of pieces of Chinese porcelain with overglaze colours to divide the class into groups or "families," with subdivisions as follow:—**Famille Verte,** including, **Three Colour; Various; Black Ground; Powder Blue Ground.** This class is interesting as the foundation of the large class of Japanese china imported into Europe in the eighteenth century, and generally known as "Old Jap." **Famille Rose; Eggshell; Red and White; Black and White; Chrysanthemum-Pæony; Graviata, or Peking; Vitreous Porcelain,** in imitation of Ku-Yueh's Glass; and **Miscellaneous.** The latter is necessarily a very large class.

Famille Verte (Three Colour).

Extracts from Catalogue of the Exhibition of the Burlington Fine Arts Club in 1896:—

42 **Hexagonal Vase and Cover.** The sides covered with palm leaves represented as being kept in their places by a band decorated with blossoms in black. Rich green glazes, with pale yellow and mouse colour and a little black, compose the decoration. The cover pale yellow and green, and the knob mouse colour. The body of the vase is hard white porcelain. Early Ming. (H. 9½.) *Lent by Mr. R. Mills.*

43 **A Bowl.** The ground, inside and out, a pale plum colour glaze, highly iridescent. The outside decorated with

chrysanthemums, in yellow and white, and the Fong-hoa bird in yellow and green, and the inside with same yellow flowers and lotus in white. (H. 3¾ in.)

Mark: Kea-tsing, 1522-1567.

Lent by Mr. R. Mills.

44 Squat Jar. No cover. Material, white porcelain, principally covered with apple-green glaze, divided into panels, with five-clawed dragons, lotus and other flowers, and the sacred symbols all in yellow. (H. 7 in.)

Mark: Ch'ing-hua, 1465-1488.

Lent by Mr. G. Salting.

45 Cup. Decorated inside and out in deep green glaze, with black lines symbolising waves, and horses in yellow, prunus blossoms and artemisia leaves and shell and other symbols in white and mouse colour. (H. 2½ in.)

Lent by Mr. W. J. Stuart.

48 An Oviform Jar. Small mouth, flanged, yellow glaze ground, with two ladies and a boy in green and brown. (H. 9 in.) A Ming piece of fine quality.

Mark: A double ring in brown.

Lent by Mr. G. Salting.

Famille Verte (Three or more Colours).

18 and **19 Pair of Vessels,** with spout and lid. The handles formed by kylins, in one the male kylin with the brocaded ball, and in the other the female with a cub. Black enamel with green, yellow, and red decoration. Early *famille verte*, Ming. (H. 9 in.) *Lent by Mr. W. H. Cope.*

53 and **54 Two Saucer Plates,** decorated with six conventionalised chrysanthemum blossoms in blue, brown, and green enamel, and red paint with green enamel leaves and stalks, and formal hexagonal pattern border, with the symbols round the upper edge. Ming. (D. 8½ in.)

Lent by Mr. R. Mills.

PLATE XX.

Small Crackled Vase of the furnace transmutation (*yao-pien*), or *flambé* class, with a purple body vertically streaked with darker lines, shoaling towards the shoulder, till the red fades away on the neck, leaving a finely-crackled ground of greyish-green tint. The lip is tinged at the top by blotches of a warmer purple, almost crimson, and the colour again asserts itself as the liquescent glaze runs down inside the mouth of the vase where it was shielded from the oxidising action of the flames. (H. 9 in.) (*Salting Collection*, No. 632.)

56 Hexagonal Vase and Cover. Yellow glaze ground, with white hawthorn, and dun-coloured pæony, and green almond sprays and birds.

Sacred symbols round neck and cover. A Ming *famille verte* piece. (H. 12½ in.) *Lent by Mr. W. J. Stuart.*

66 Oblong Box, with lid. Decorated throughout with diapers in green and yellow, with the Swastika in each diaper. Five circular longevity symbols on lid, one blue and four red, and each side with white panel on which the sacred symbols are enamelled in various colours. *Famille verte,* probably late Ming. (H. 2¾ in.) *Lent by Mr. G. Salting.*

77 and **78 Pair of Jars** with small mouths. The subject—some courtiers offering gifts to an emperor. Beautiful specimens of the *famille verte* decoration. (H. 12½ in.)

Mark: A cycle date. Sin-se Nien-chi. "In the 18th year this was made." *Lent by Mr. G. Salting.*

82 Cylindrical Bottle, with flanged mouth. Decoration: A powdered red ground, passing into white at the neck, and large pæonies, pink and yellow, and a bird. Prevailing character, *famille verte,* with the dawn of the *famille rose* in the pæony. (H. 8 in.)

Mark: The artemisia leaf enamelled in green.

Lent by Mr. G. R. Davies.

87 Cylindrical Jar, with red ground, like No. 79. Two oblong panels with birds and collar round shoulder, all in rich green decorations. (H. 10½ in.)

Lent by Mr. W. J. Stuart.

100 Cylindrical Jar. Green ground with cranes in black and white, and clouds yellow and mouse colour. (H. 7¼ in.)

Lent by Mr. Louis Huth.

113 Four-sided Jar. Bulbous towards the bottom, on square stand. Pale yellow. The figures mostly in green and dun colour. Landscape and river scenes. Handles at side of neck composed of green dragons. (H. 21 in.)

Lent by Mr. G. Salting.

115 Oviform Vase. Flanged mouth, entirely covered with rich apple-green ground, with branching prunus in white, and some birds. (H. 18 in.)

Mark: Ch'ing-hua in black paint.

Lent by Mr. W. Arkwright.

116 Four-sided Jar. Same shape and character as No. 113, but the decorations even finer. A rock in deep blue enamel, and the flowers and birds exquisitely drawn. (H. 19¾ in.)

Lent by Mr. G. Salting.

123 Hexagonal Stand, on six feet. White branching prunus, with brown stems on deep green ground. (H. 3 in.)

Lent by Mr. G. Salting.

126 Large Dish. Rich specimen of rather late *famille verte.* Basket of flowers in centre, with panels of various flowers.

Mark: The double scroll.

Lent by Mr. A. Cock, Q.C.

133 Large Dish, saucer-shaped. A large kylin, in rich green enamel, occupying the whole centre. No border. Edges bound in metal, three kylins on the back, six *marks* of Yung-ching, 1723-1736, but quite in character of *famille verte.* (D. 15½ in.)

Lent by Mr. W. J. Stuart.

Black Enamel Grounds (Famille Verte).

28 Beaker, of brilliant green glaze over the figures, which are of a very dark green or black. Glaze very iridescent. The subject is the Sixteen Arhats, Buddhist Divinities.

58 Hexagonal Brush Pot. Covered with thick black glaze and the eight Immortals on the sides. A very early Ming piece or (*see* No. 96, Case C) possibly Sung. (H. 10½ in.)

Lent by Mr. C. A. Whitehead.

372 Jar, with metal neck. Black enamel. Apparently the subject is Si Wang Mu, a fabulous being of female sex, dwelling on Mt. Kw'en-lun, with troops of genii, and at times holding intercourse with favoured votaries. King Mu Wang is

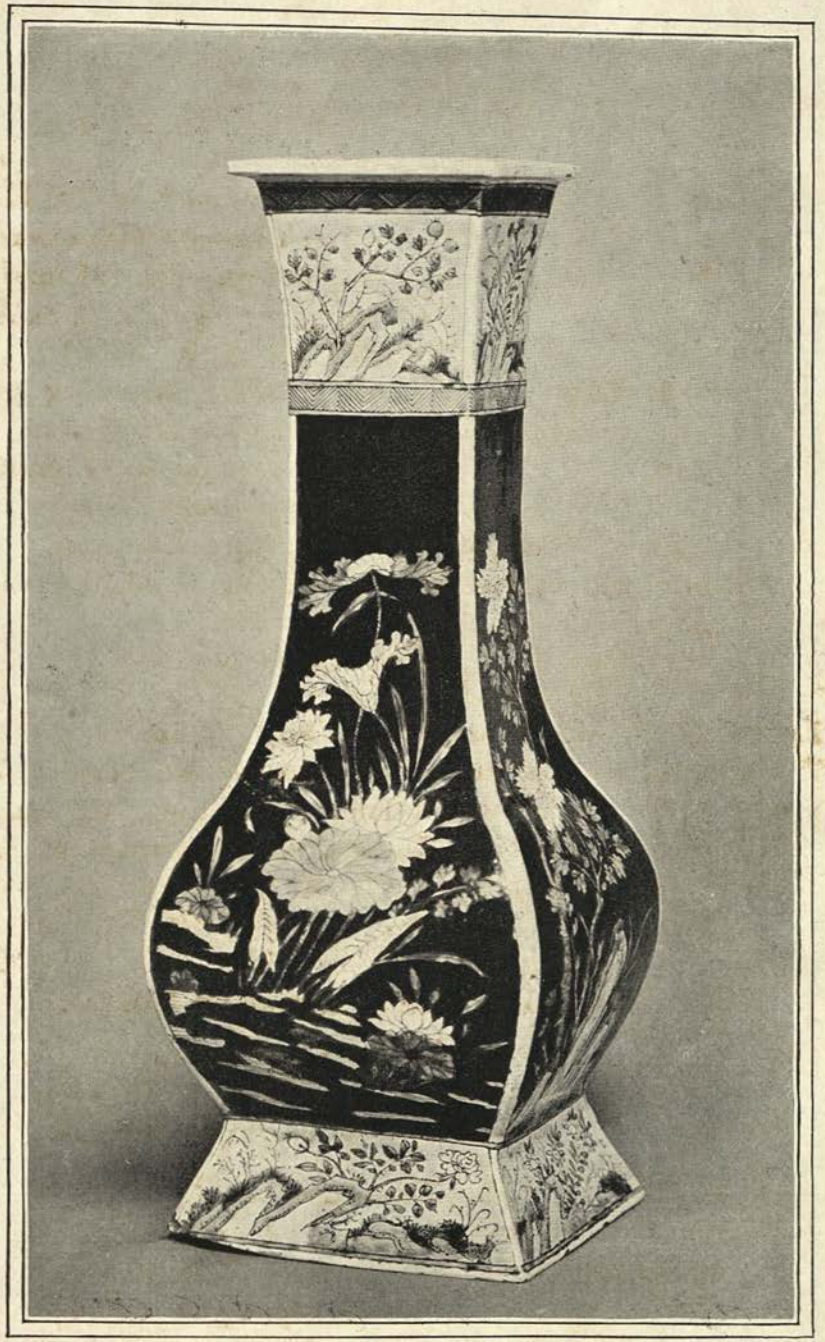


FIG. 40.—VASE ENAMELLED WITH THE FLOWERS OF THE FOUR SEASONS.

said to have entertained her at the Lake of Gems in the West. She is mentioned in the Books of Chow, which date long before the Christian era. She bestowed the fruit of the peach, which conferred immortality; and sometimes despatched birds as messengers to her votaries. She is sometimes represented as seated on the fong-hoa, and sometimes as standing on the clouds. In this piece she holds a child. (H. 9½ in.) *Lent by Mr. G. Salting.*

373 **Larger Bowl.** Black enamel and dark green lotus wreaths in borders. Four panels with landscapes and birds. Inside the rim a border of lotus in red and white. (H. 5 in.)
Lent by Mr. G. Salting.

385 **Four-sided Jar.** Slightly flanged neck, with metal rim. Black enamel ground with branching prunus, freely drawn, on all four sides, with green centres and brown stems, and yellow and green parroquets. (H. 19¼ in.)
Recessed square at bottom, glazed and square seal *mark.*

386 **Nearly Cylindrical Jar.** Flanged neck. Two large oblong panels on either side with prunus branches and pæonies with birds in colours, and between these a circular and leaf-shaped panel on either side with cocks, beetles, etc. Leaf-shaped panels on neck and round the shoulder. The whole ground of jar black enamel delicately covered with small green running decoration and prunus blossom and leaves in colours, formal pale green ornamentation round base. (H. 17½ in.)
Lent by Mr. G. R. Davies.

389 **Vase.** Flanged neck. Green decoration of lotus running over a black glaze. Quite different from the thick black enamel of the former pieces. (H. 14 in.)
Seal *mark:* Keen-lung, 1736–1795.
Lent by Mr. G. Salting.

Black Enamel Grounds (Black and White).

378 **Oval Bottle.** With exception of a formal border round the neck, the whole bottle decorated by a flowing pattern of chrysanthemums and leaves in white on a black ground. From Burghley House Collection. (H. 17 in.)
This is an almost unique piece. *Lent by Mr. Louis Huth.*

383 & 384 Pair of Beakers. Black ground with small prunus branches and blossom in white. (H. 17 in.)

Lent by Mr. G. R. Davies.

Famille Verte (powder blue ground with reserve panels painted in colours).

427 & 428 Pair of nearly similar Saucer Dishes. Deep powdered blue, with circular panel in centre and four other panels with landscapes and birds in brilliant colours. (D. 10½ in.)

Seal *mark* on one (427).

Lent by Mr. W. J. Stuart.

N.B.—The other, 428, has the same *mark* as the two bowls following.

429 & 430 Pair of Powdered Blue Bowls. Covered inside and outside with deep blue and some gilding, and with panels decorated in colours. (H. 3½ in.)

Mark: The "koëui" stone.

Lent by Mr. C. A. Whitehead.

431 & 432 Pair of Triple Gourd Bottles, mounted in metal. Brilliant powdered blue, with panels decorated in colours. (H. 10 in.) *Lent by Mr. S. E. Kennedy.*

Famille Rose.

137 Plate. European shape, but deep. Covered with ruby glaze, a large scroll-shaped panel being left in centre, with two cocks and a pæony; a branch of prunus going across the plate. Four panels with landscapes, and four sprays on border. (D. 9 in.) *Lent by Mr. W. Mitchell.*

138 Large Saucer-shaped Plate. Pæonies and chrysanthemum delicately drawn, occupying the whole surface. (D. 12 in.)

Dresden *mark:* $\frac{\text{N}}{\text{I}} = 176$.

Lent by Mr. Wm. C. Alexander.

141 & 142 Two Octagonal Plates. A boating scene in one, a lady punting, and another on the bank with a child on her

FIG. 41.—THREE EGG-SHELL DISHES, PAINTED IN ENAMELS OF THE EARLY *FAMILLE ROSE* STYLE.

back; and a domestic scene in the other, a lady with two children in a garden. Blue enamel borders to both, with lotus flower in each angle, and festoons in pink enamel. (D. 7¾ in.) *Lent by Mr. Willoughby Loudon.*

144 Four-sided Vase, for flowers. Open reticulations on each side and on shoulders and the flanged top, which lifts out, having a square receptacle for water. Blue and pink glazes round the panels, etc. (H. 11 in.)
Lent by Mr. W. J. Stuart.

147 & 148 Pair of Octagonal Plates. Ruby borders, with lappets of black enamel. A formal lotus blossom in centre, with four sprays, and a delicate festoon pattern in ruby. (D. 8 in.)
Lent by Mr. Willoughby Loudon.

149 Saucer-shaped Dish, with the eight Immortals radiating round a large lotus flower in the centre, the whole dish being the shape of the flower. For the history of the eight Immortals, *see* No. 96, Case C. (D. 10 in.)
Lent by Mr. W. J. Stuart.

150 Shaving Dish. Three figures on a rich carpet, with jars and fans and scrolls. Overhead a branch of prunus. Lovely border of pale green, with various coloured prunus blossoms, and large pæony blossoms in richest rose colour. Oval shape, 12 in. long. Cut out to fit the chin.
Lent by Mr. G. R. Davies.

155 Cylindrical Vase. Flanged mouth. Large lotus naturalistically drawn, with a kingfisher. Square mark, and leaf on side of neck. (H. 17½ in.)
Lent by Mr. C. A. Whitehead.

156 Teapot. Kylins as spout and handle. Circular bosses in relief in form of flowers, gilt centres and knob on lid. Small spandrils of black enamel. (H. 5 in.)
Lent by Mr. W. H. Cope.

163 Shaving Dish in form of Scallop Shell. A good deal of black enamel in parts, remnants of the *famille verte*, and

rich pæony decoration and some cocks. The back equally decorated, with three feet to stand it on. (D. about 13 in.)
Lent by Mr. G. Salting.

Eggshell Porcelain.

110 & 111 Pair of Delicate Saucer Plates. The whole surface covered with a garden scene, a lady and attendants, with a cistern with gold fish, flowers on stands, a deer holding the longevity fungus, a crane, a cat, etc., all wrought with the delicacy of eggshell decoration. (D. 8½ in.)
Lent by Mr. W. J. Stuart.

300 Jar. Eggshell. White glaze, crackled with a delicately designed pæony enamelled in colours. (H. 8¾ in.)
Lent by Mr. G. R. Davies.

301 & 302 Pair of very Delicate Eggshell Jars. Mounted in metal, with subject of the 16 or 18 Arhats, as described in No. 28. Some of the Arhats are accompanied sometimes by attendants. These appear to be 16 Arhats and two attendants. (H. 9 in.) *Lent by Mr. Willoughby Loudon.*

303 Bowl. Eggshell. Two figure subjects, apparently congratulatory presents being offered to a magnate in either case. (H. 2½ in.) *Lent by Mr. R. Duppa Lloyd.*

322 & 323 Pair of Eggshell Saucer Plates. A woodpecker (?) on one, and a quail on the other. (D. 8 in.)
Lent by Mr. W. H. Cope.

324 A Fine Eggshell Lantern. Decorated with figures in rich colours, on a silver stand. (Total H. 13½ in.)
Lent by Mr. G. R. Davies.

327 Eggshell Saucer-shaped Plate. Garden scene. Man and woman dancing; various spectators at windows. Very delicately coloured. Formerly in the Beckford collection. (D. 8 in.) *Lent by Mr. W. J. Stuart.*

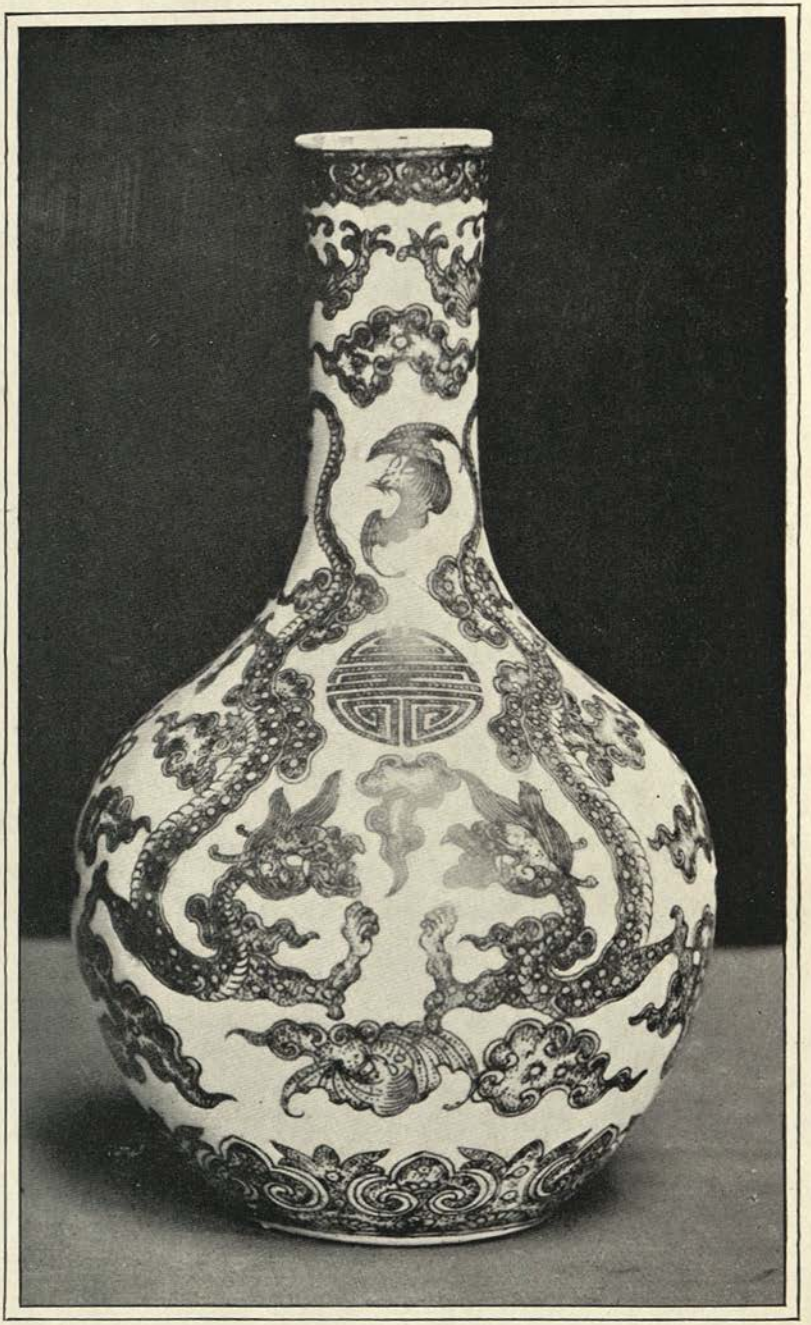


FIG. 42.—VASE ENTIRELY PAINTED WITH COPPER-RED OF THE *GRAND FEU*.

333 & 334 Pair of Eggshell Plates. With ruby backs. Large citron and flowers in one, and pomegranate, etc., in the other. (D. 6 in.) *Lent by Mr. W. J. Stuart.*

"Red and White."

Besides the "red and white" painted over the glaze with an iron red, there are some pieces painted under the glaze with a copper red—sometimes brilliant but generally of a maroon tinge.

393 Cylindrical Jar. Entirely decorated with different shades of red and white. Large pæonies and leaves running over the jar and the ground, with small symbols of cloud in white on a red ground. (H. 17½ in.) *Lent by Mr. G. Salting.*

Chrysanthemum-Pæony Decoration.

367 Large Bowl, decorated inside and outside. Pæonies and chrysanthemum and prunus decoration, interspersed with the Chinese symbols; the prevailing colours being the red, blue, and gold so much affected by the Japanese. (H. 7½ in.)
Mark: The Sacred fungus. *Lent by Mrs. Halsey.*

496 Bowl, of the Chrysanthemum-Pæonian decoration in rich colour, which so much of the Japanese decoration afterwards imitated. Inside a good *famille verte.* Group of pæonies, etc. (H. 5½ in.) *Lent by Mr. R. Mills.*

535 Bowl, with scalloped rim. Chrysanthemum-Pæonian decoration of the style so much imitated by the Japanese of the eighteenth century.
Mark: "Tuning fork" in blue under the glaze.
Lent by Mr. G. H. Boughton, R.A.

Vitreous Porcelain in Imitation of Ku Yüeh's Glass.

The following specimens are in the Hippisley collection at Washington. The first (No. 324) is an example of the glass ware, the rest (Nos. 328-334) a special group of the porcelain made with it as a model, to secure a like transparency of colour with increased richness of ground: —

324 Water-holder (small) of dull, opaque white Ku Yüeh-hsüan vitreous ware of cylindrical shape. Decorated with a landscape very beautifully painted in natural colours, representing a young shepherd clad in Chinese dress, but whose features are unmistakably European, tending a ram and two ewes on a grassy sward, confined by lofty rocks, among which grow herbs and flowering trees. The painting is characterised by all the delicacy of touch of a miniature. *Mark* in form of a seal engraved in foot and filled with blue enamel, *Ch'ien-lung nien chih*, "Made in the Ch'ien-lung (1736-1795) period."

328 & 329 Rice Bowls (a pair) of thin, pure white Yung-chêng (1723-1735) porcelain, covered with a very brilliant transparent vitreous glaze to secure the delicate transparency in the colouring, remarkable in the Ku Yüeh-hsüan ware (Nos. 323 to 327), and hence termed, as are Nos. 330 to 336, Chinese, *fang-ku-yüeh-hsüan*, modelled after that ware. Decorated with branching sprays of plum-blossom, beautifully drawn and shaded in sepia above the glaze, the artist's idea being explained by a stanza to the following effect :—

The student sees the outline sharp
Of plum-bloom by the moonlight cast
On window-blind, and breathes the scent
Of unseen flow'rets wafted past.

(H. $2\frac{1}{2}$ in., d. $4\frac{7}{8}$ in.)
Mark as on No. 324.

330 Teapot of pure white Ch'ien-lung porcelain of globular shape, and covered with brilliant vitreous glaze, upon which are very beautifully painted groups of white and of pink lotus flowers, and leaves crinkled into many but quite natural shapes, and showing the dark upper and light lower sides, with buds and seed pods. On cover are groups of the same flowers and leaves arranged in three clumps around the knob, which is a flattened globe bearing the character *Shou* (longevity) in carmine. On the teapot is the inscription: "Pure as the virtue of the perfect man," that is, as jade, which from a passage in the "Classic of Ceremonial" is considered the symbol of such virtue, "harmonious as the

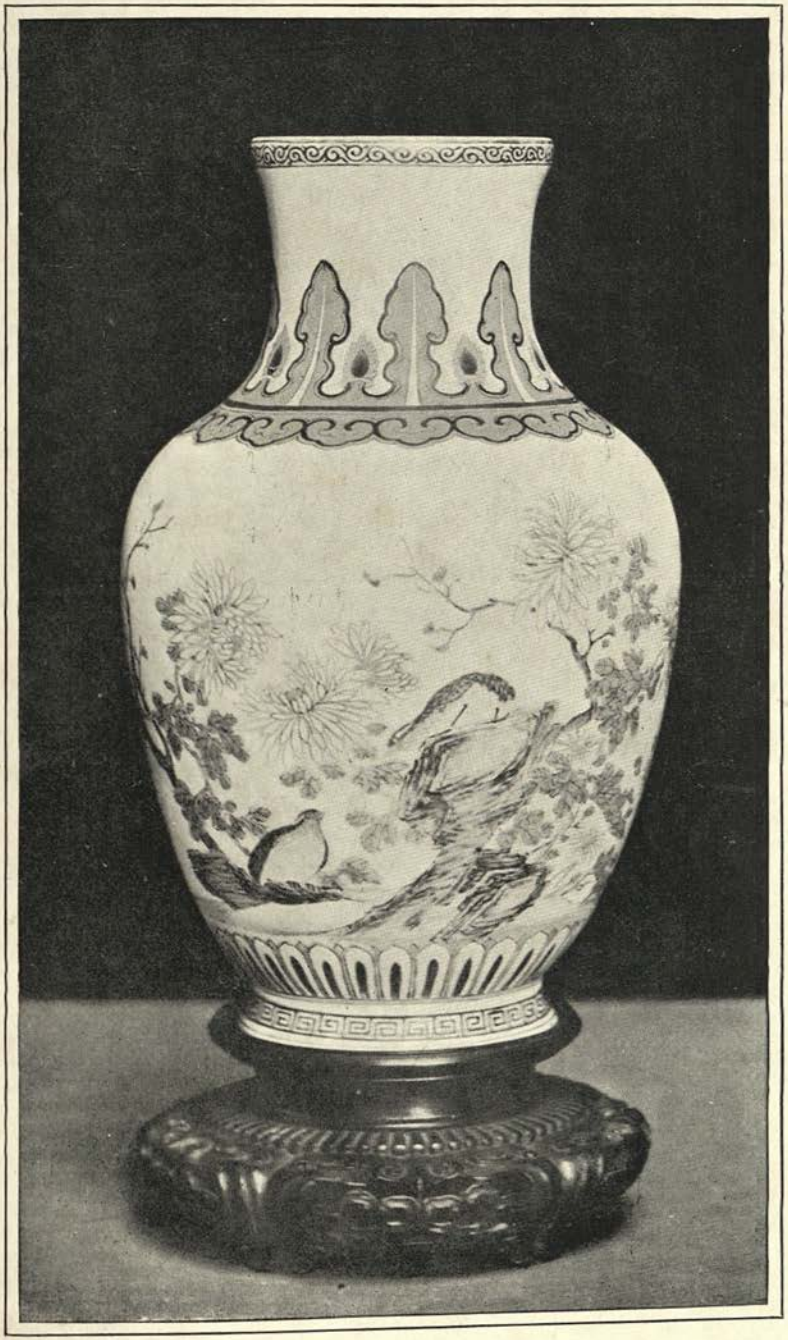


FIG. 43.—IMPERIAL CH'IEN-LUNG VASE DECORATED IN KU-YUEH HSÜAN STYLE.

strength of him who fulfils all his duties to his fellow-men." (H. 4¼ in.)

Mark as on No. 324.

331 & 332 Cups of same porcelain and bearing precisely the same decoration. No. 330 came from the collection of the Prince of I. Several months later these corresponding cups, which doubtless at one time belonged to the same owner, were purchased from among unclaimed goods in a Peking pawnshop. Curiously enough, however, the seal attached to the inscription on the cups, though this is evidently by the same hand as is that on the teapot, differs from the seal on the latter (H. 1⅝ in., d. 2½ in.)

333 & 334 Vases (a pair) of pure white Ch'ien-lung porcelain, of flattened globular shape, with slender neck representing half total height, and everted brim covered with brilliant vitreous glaze, on which the decoration is painted. Around the foot is a band of light blue ornamented with delicate foliate scroll in violet. Above the band runs another band of panel ornamentation in carmine edged with dull green, which, with a band below neck of conventional dragons, alternately green and pink, on a magenta ground, enclose the body of the vase. This, on a deep blue ground, ornamented with conventional clouds of yellow, green, blue, and red, and bats of pink shaded with carmine, and of yellow shaded with orange, bears four medallions with pure white ground of dazzling brilliancy, containing groups of flowers most delicately painted—pæonies and bamboos, lilies, longevity fungus and red-seeded heavenly bamboo (*Nandina domestica*), lilies and poppies, and yellow hibiscus and green and red coleus. At foot of neck is a band of orange, the neck itself being of lemon yellow ornamented with conventional flowers and foliage in many colours, confined below by a band of foliated pattern in blue shaded with deeper tones of the same colour, and above by a single band, outlined with a dotted border of blue, in carmine and shaded with the latter colour, the decoration ending in a narrow border of pale yellow pattern outlined with black. The colours throughout are

subdued in tone, producing a very rich and harmonious effect. (H. 7¼ in.)

Mark as on No. 324.

Graviata (or Peking) Ware.

173 Vase, with narrow neck and handles on either side. Ground, a pink glaze with small pattern engraved in the paste, and over it decoration in enamelled colours, of lotus flowers interspersed with red bats.

This is an example of what used to be called "Peking Graviata Ware," and was said to have been made in Peking. This, however, is not the case; but it was paid as a yearly tribute to the Emperor at Peking, who consequently had a very large collection of it, of which he made presents to European and other visitors. It was made late in the reign of Keen-lung. (H. 19½ in.)

Seal *mark* of Keen-lung in red on a white square, the rest of the bottom being sea green, 1736-1795.

Lent by Mr. A. Morrison.

298 & 299 Pair of Small Bowls. Blue and white inside, outside covered with blue graviata glaze, with clouds in coloured enamel. Four circular panels in white, with landscapes and figures in enamel (H. 2½ in.)

Seal *mark:* Taou-kwang, 1821-1850.

Lent by Mr. W. H. Cope.

359 Smaller Bowl. More delicate. Yellow glaze. Graviata with panels, flowers, etc.

Seal *mark:* Taou-kwang, 1821-1850.

Lent by Mr. W. H. Cope.

Miscellaneous.

21 Nearly Cylindrical, Wide-mouthed Jar. Blue under glaze, with yellow horse and dun horse, etc. Persian in character. Ming piece. (H. 8 in.) *Lent by Mr. R. Mills.*

65 Square Sweetmeat Box, on four feet, with divisions. Decorated inside and out with deep red ground, the out-

FIGS. 44 & 45.—PEKING GRAVIATA WARE OF CH'IEN-LUNG AND TAO-KUANG PERIODS.

side with figures, and inside with peaches and citrons, pomegranates, and other fruits enamelled in various colours. The top edges gilt.

A piece of unknown characteristics, but pronounced by various experts to be Chinese of an early date. (H. 2½ in.)

Lent by Mr. G. Salting.

68 **A Flat-backed Cistern.** Made to hang against the wall, with cover, and metal cock on a carved wood stand, and a flat dish or basin standing in front, both fluted. Decorated with crabs and various fishes and bird in deep rich colours. Early *famille verte.* Ming Dynasty. (Total h. 24 in.)

Lent by Mr. Willoughby Loudon.

85 **Oviform Jar,** small flanged mouth, entirely covered with delicate decoration of dragons and lotus in colours on green ground, the stalks and leaves being white. Three bands of blue divide the jar unequally. Lion-head handles in white. (H. 12 in.) *Lent by Mr. Louis Huth.*

86 **Cup for Libations.** ("Tsio" cup.) The handle with green and blue dragon on either side, rich green enamel in panels on upper edge, with swastika, fan, and other symbols.

Lent by Mr. Willoughby Loudon.

90 **Large Deep Dish.** A scene in the court of a house, a mandarin with two attendants paying a visit to a lady, also with two attendants. Border of different rich diapers, with six panels with landscapes. (D. 15 in.)

Mark: The Sacred Stone (inside double ring).

Lent by Mr. G. Salting.

96 **Large Globular Incense Burner.** God of Longevity on top, and the eight Immortals on the eight panels of the upper half, and other figures; boys playing on the eight lower panels. The base is in stripes of yellow, green, and black, and a richly carved wooden stand completes the design.

112 **Square Jar.** Flanged neck. Delicate decoration. Various shaped panels of a kylin, horse, crab, sacred horse, birds,

landscape, etc. Dotted ground in red with various blossoms on it. (H. 19¼ in.) *Lent by Mr. G. Salting.*

117 Cylindrical Jar. Flanged neck; creamy ground, covered with branching prunus in white and red, and birds of blue and yellow plumage, etc. (H. 18 in.)

Mark: A double ring. *Lent by Mr. G. R. Davies.*

124 Circular Sweetmeat Box and Cover, with high knob at the top. The cover very richly ornamented, and round the side of the box hunting and fishing scenes and Dutch galleons, showing European influence, probably made for the Dutch in the time of Kang-he. (H. 9 in.)

Lent by Mr. G. Salting.

172 A Double Square Columnar Piece, the two squares joined at one corner, narrowing at the neck, and expanding above like the capital of a column. A bluish glaze, with branches of prunus in brown, and the blossoms pink and white. Probably a stand for sticks or sunshades. (H. of higher column 21¼ in., and of lower column 17¾ in.)

Lent by Mr. H. Willett.

325 & 326 Pair of Mandarin Jars. Turquoise ground, of the colour afterwards imitated at Sèvres, with the various symbols of magistrates in colours at intervals, with gold reticulations over the whole. Two panels on each, with landscapes. Very thin paste, approaching to eggshell. Figured in Marryat's "History of Porcelain," Plate III., as being in his collection. (H. 14 in.)

Lent by Mr. Willoughby Loudon.

477 Large Bottle. Pale blue glaze, pæony flower, etc., in green céladon glaze in relief. (H. 14½ in.)

Lent by Mr. W. Mitchell.

478 Oviform Bottle. Deep blue glaze. Four-clawed dragons pencilled in white. (H. 7¼ in.)

Mark: Ch'ing-hua, in two characters only, 1465-1488, but evidently of later date.

Lent by Mr. G. R. Davies.

PLATE XXI.

Openwork Lantern, one of a pair, of oval hexagonal form, with panels carved in openwork designs, decorated in the soft enamels of the *famille rose*, belonging to the Ch'ien-lung period (1736–95). The six sides have oblong panels pierced with trelliswork, of two different patterns, round small solid medallions, which are painted with miniature garden scenes and pictures of ladies wandering about or engaged in the "four elegant accomplishments," music, chess, painting, or writing. The upper and lower receding rims are both pierced with six smaller panels. The borders and edges are richly decorated with roses and other floral brocades, painted upon diapered grounds of diverse pattern. (H. 14½ in.) (*Salting Collection*, No. 293.)

393 & 394 Pair of Six-sided Vases. Sea-green glaze inside and at bottom, and outside thick red glaze with vases, incense burners, painting utensils, and other symbols. (H. 12 in.)

Six *marks* in square.

"Painting of Leang-kwo-ki, in the Wo-shin year," *i.e.* the 5th year of the 75th cycle; A.D. 1808 (*see* Sir A. Wollaston Franks' Catalogue, p. 222): "Wo shin nien Leang-kwo-ki-shoo." *

Lent by Mr. Louis Huth.

395 Cylindrical Jar. Rich blue glaze, with symbols in gilding round neck. Also the waves round the body of the jar, in which four large carp, in red, besport themselves. (H. 19 in.)

Lent by Mr. G. Salting.

396 High Vase-shaped Beaker, with flanged top. The ground covered with small diaper pattern in red and gold interspersed with small dragons, fish, and shells. Four square panels round body, with four leaf-shaped panels below, and four smaller oblong panels round base.

On the neck two leaf-shaped and two oblong panels, the latter used as tablets for some poem, while all the other panels have landscapes with quotations from poems above. (H. 28½ in.)

Mark: Double ring. *Lent by Mr. W. Arkwright.*

397 & 398 Pair of Dishes. A warrior riding on a kylin in centre, with a lance, attended by a follower bearing a vase with a lotus in it. Rich border of pæonies and almond blossoms, interrupted by six panels with a red carp and a brown fish alternately. (D. 15½ in.) *Lent by Mr. G. R. Davies.*

* In a review of the "Burlington Fine Arts Catalogue," printed in China, I ventured to remark that the fifth Chinese character deciphered *kwo* was really *t'ou*, and that the sixth, *ki*, had been arbitrarily cut into two parts, to be read *ki-shoo*. *Leang*, moreover, as written here, is not a surname. I would read the "mark":—"Painted after a good picture (*liang t'ou*) in the cyclical year *wu ch'ên*"; and refer it to 1748, as the technique seems to be that of an earlier cycle than the one indicated above.—S. W. B.

CLASS V.—WITH PIERCED ORNAMENTS UNDER THE GLAZE.

This mode of decoration has been very well described by Sir W. Franks, who says: "A beautiful mode of varying the decoration of porcelain is exemplified by the specimens in this class, in which ornaments appear to have been cut through the substance of the porcelain and filled in with glaze. To do this successfully must have required no little skill; in some cases the design consists of dragons, in others portions of leaves or flowers are rendered semi-transparent, but the most usual decoration is composed of bands of diaper or star pattern. It is probable that these wares are not older than the eighteenth century. In Persia, white bowls of a soft fritty porcelain were made, which have rude decorations of the same nature, but there is no evidence to show in which country this mode of ornamentation originated."

The Persian ware referred to by Sir Wollaston, though not porcelain proper, as it is not perfectly vitrified, has a milky translucency, and is perhaps in appearance the nearest approach to porcelain of any soft pottery. It is often called Gombroon ware, on the supposition that it is identical with the ware referred to by Horace Walpole and other writers of the eighteenth century. There are several specimens of it in the British and South Kensington Museums. This perforated ware is called by the French *grains de riz*. The decoration of this kind of Persian ware is nearly always of a Chinese character.

Two Cups and Saucers. Chinese porcelain painted in blue; in the bottom of each a landscape; quatrefoil and leaf borders; around a band of formal pierced pattern, filled in with glaze. (D. 3½ in., h. 5½ in.) 457.

Shallow Bowl, with raised centre, the sides pierced in a geometrical pattern and filled in with glaze. Chinese porcelain painted in blue; on the centre the Chinese character *Fuh*, "Happi-

FIG. 46. — THE CRUCIFIXION : CHINESE COPY OF EUROPEAN ENGRAVING.

ness," surrounded by five bats; border in white on a blue ground; outside a blue border. (H. 1½ in., d. 4¾ in.)

Mark: In the seal character, of the period Keen-lung, 1736-1795. 458.

Flower Pot. Chinese porcelain. Round the upper and lower parts formal borders, painted in blue; the remainder of the body ornamented with a pierced pattern, filled in with glaze. (H. 6½ in., d. 9 in.) 458*a*.

Bowl and Cover. Chinese porcelain, of a pale blue body, painted in colours; inside a magnolia tree in blossom; outside a similar tree growing, with other flowers and a branch of the same; similar decoration on cover. The porcelain has been pierced in places and filled in with glaze, so that the petals of some of the flowers should appear more transparent when held up to the light. (H. 3 in., d. 4½ in.)

Mark: On bowl and cover, in the seal character, of the period Keen-lung, 1736-1795. 459.

Other Classes of Chinese Porcelain.

I have thought it best to adhere to the classification of Franks in the catalogue of his collection now in the British Museum, as it is the only catalogue of a large collection of Chinese porcelain in England which is procurable by all. Nor could it well be improved. I have, however, given the first five classes only, as the others were more or less outside the scope of this book. Nevertheless, it may be interesting to some of my readers to read a few words about some of these classes.

Few of them have any great artistic merit, but the most interesting class is the Class X. of Franks, "Oriental Porcelain with Foreign Designs." These may be divided into (*a*) "Copies of European Designs and Engravings"; (*b*) "Scenes with European Figures, including Statuettes"; (*c*) "Christian Subjects (usually called 'Jesuit china')"; and (*d*) "Services with Armorial Bearings." These are painted in various ways,

often in black and gold, with faces in pale flesh colour. Copies of engravings of all kinds are found, sometimes of subjects from classic mythology. The cross-hatching is done with much care, but the Chinese attempts to copy the figures and expressions are not very successful and sometimes ludicrous. Others are painted in blue, like the famous "Keyser" cups, which are tall and have covers, and show, in the principal panels of the cover and the cup, a European king and queen seated, with the motto, *L'EMPIRE DE LA VERTU EST ÉTABLI JUSQU'AU BOUT DE L'UNERS* (univers). One of these is in the Franks collection (282) and another belongs to Lord Battersea. These are of fine quality, and so are the cups known as "Cuckoo" cups, painted with a Dutch design known in Holland as "Koekoek in het Huisje" (the cuckoo in the house) (*see* Franks, 581). Many of these pieces are Dutch in subject, with ships (the earliest date, in European characters, on a ship piece in the Franks collection is 1700) or towns. On such pieces are sometimes found absurdly early Chinese date marks. A plate, for instance, in the Franks collection (580), representing the siege of a Dutch town, supposed to be Rotterdam, and evidently copied from a Dutch design, is marked Ch'êng-hua (1465-1487). The figures in European costume of the seventeenth and eighteenth centuries are always clumsy but sometimes amusing, especially the statuettes, of which Mr. Henry Willett of Brighton, the well-known collector of all kinds of beautiful and curious things, has some rare specimens from the Hamilton sale, representing very square-built couples indulging in a vigorous dance.

The "Jesuit" china is interesting, but often rather painful. The best specimen of it which I know is a plate with a representation of the Crucifixion, with many figures painted in rich colours, evidently in imitation of a Majolica plate. It belongs to Mr. Gulland of Brighton, and is figured in his book (Fig. 417). Also of a Christian character, but scarcely entitled to the term

FIGS. 47 & 48.—TWO PLATES OF "ARMORIAL CHINA" FROM GUERNSEY.

"Jesuit," is a plate in honour of Martin Luther, with a medallion of him, and another with Christ and the twelve apostles (Franks, 592).

The "armorial" china is necessarily interesting, mainly to genealogists. It was made in large quantities during the eighteenth century for European families, especially in Holland and England, who ordered table services decorated with their armorial bearings. In the Franks collection is a plate with the arms of Frederick the Great (606) and a salt cellar with the Royal arms of France (608), and many others of less distinguished origin. In my own possession is a plate presented to me by a friend who is the living representative of the old Guernsey family of Andros, which offers an amusing instance of Chinese fidelity in imitation. The family ordered a service to be painted with their arms, and for the guidance of the artist sent a pen or pencil drawing of them with the name of each colour written in the appropriate compartment. The service returned duly painted, but the artist took the words "red," "green," "blue," to be part of the decoration, and copied them exactly as written. There they are still to be observed under the enamel, which is never of the right colour. Thus under the red is the word "blue," and *vice versâ*. The family then ordered another service, taking the precaution to send out a drawing of their arms carefully emblazoned in the right colours. I have also a plate of the second service, which was quite successful.

Foreign designs on Chinese porcelain are not all European, many pieces being made for Mohammedan markets in India, Persia, etc. (*see* pp. 75, 76). Those made to accord with Siamese taste are of very marked character. They are decorated with Buddhist figures, animals, etc., in very brilliant enamels (*see* Gulland, Figs. 409, 410 and 411, and Franks' Catalogue, Class IX.).

Of Franks' other classes of Chinese porcelain something will be found elsewhere; regarding Oriental porcelain decorated

in Europe (Class XI.), and of porcelain in combination with other substances (Class XII.), it is merely necessary to say that the only kind of Chinese porcelain of this class is that coated with lacquer, and ornamented with mother-of-pearl, which is called by the French *porcelaine laquée burgautée.*

MARKS ON CHINESE PORCELAIN.

These marks are very numerous and of many different kinds They are divided into—

1. Date marks.
2. Hall marks.
3. Marks of dedication and good wishes
4. Marks in praise of the pieces on which they are inscribed.
5. Symbols and other pictorial marks.
6. Potters' marks.

It is not intended that the following lists shall be exhaustive —such marks are only selected as will be the most useful to the general collector. All date marks previous to those of the Ming Dynasty are therefore excluded, and generally any marks of a complicated character are left out, the object being by those that are given to fix on the memory certain Chinese characters of simple and distinct meaning. The fuller lists will be found in many well-known books, such as Bushell's "Oriental Ceramic Art," Chaffers' "Marks and Monograms," and Hooper and Phillips' "Pottery and Porcelain Marks."

1.—Date Marks.

The Chinese have two modes of indicating a date—1st, by a cycle of sixty years; 2nd, by the *Nien-hao,* or name given to the reign of an emperor, or to a portion of such reign.

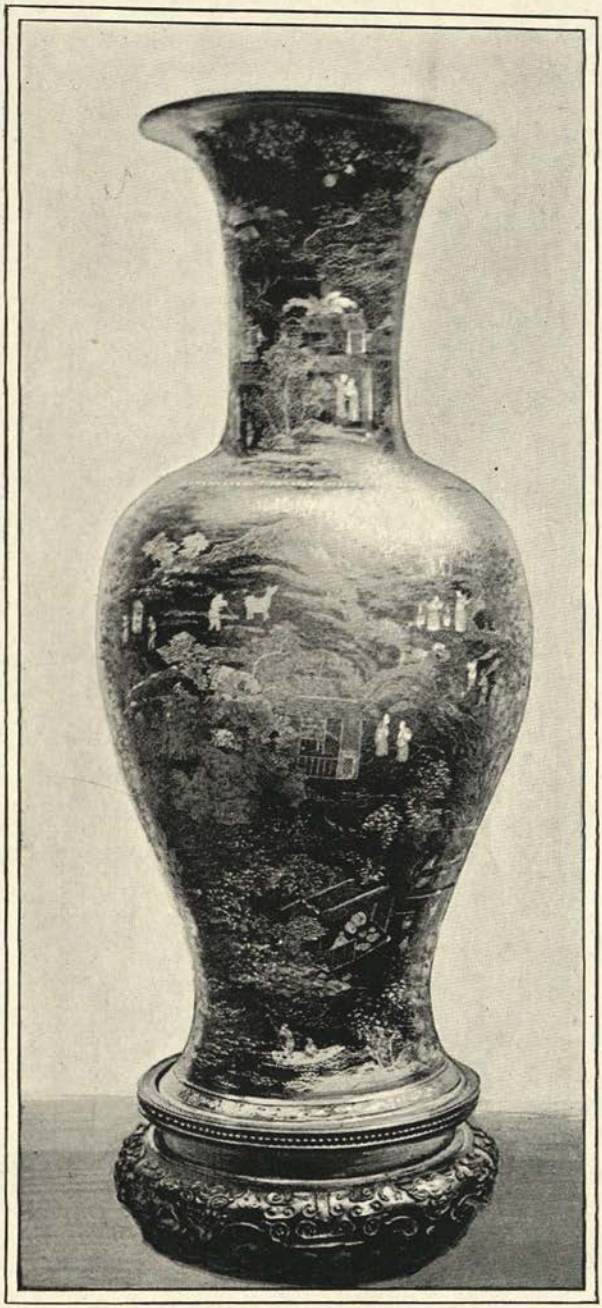


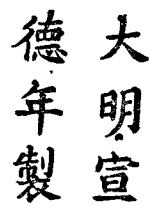
FIG. 49.—K'ANG-HSI VASE: *LAQUÉE BURGAUTÉE* PORCELAIN.

Chinese cycles are of sixty years, and the present cycle, commencing in 1864, is reckoned as the 76th; the number of the cycle is never given on porcelain, so that it is very difficult to fix the date by this alone. Cyclical dates are, however, very rare, and the reader is referred on this subject to Franks' Catalogue, p. 208, etc. *Nien-hao* is the name adopted by a Chinese emperor after ascending the throne to indicate the years of his reign. It dates from the beginning of the first new year after his accession, and is supposed to signify the qualities of the Emperor. Thus the *Nien-hao* of the Emperor Kuang-hsü, who is now reigning, means "inherited lustre."

Since the accession of the Ming Dynasty there is only one instance of a *Nien-hao* being changed during the reign; this occurred when the Emperor Ch'êng-tung recovered his power after seven years of dethronement, when he assumed the new *Nien-hao* of T'ien-shun.

In order to convey an exact date the number of the year of any *Nien-hao* should be inscribed, but this rarely occurs on porcelain. The fullest date on porcelain is usually of six characters, generally in three columns, but sometimes only in two, and occasionally in one horizontal line. Like all Chinese writing it reads from right to left, and in the case of columns from the top to the bottom.

The six-character mark was composed as follows:—Two characters signifying the Dynasty, two signifying the *Nien-hao*, and two more which are the same in nearly every case and simply signify "period" and "made." This is a six-character mark of the period of the Emperor Hsüan-tê. It reads, *ta ming hsüan tê nien chi*, "great Ming Hsüan-tê period made." Thus it will be seen that the most important part to the collector, the *Nien-hao*, is, in the six-character mark, contained in the bottom character of the right-hand column and the top character of the left-hand column.



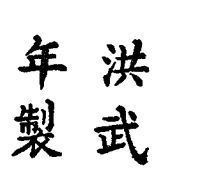
In the four-character date mark the title of the

Dynasty is omitted, so that the mark commences with the *Nien-hao.*

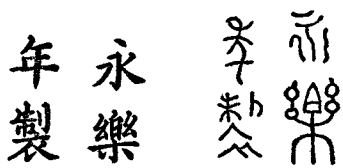
The above mark is written in the ordinary character, but what is called the "seal" character, the more archaic form of writing, is sometimes used, especially in the later reigns of the present Dynasty. Examples of both will be found in the following list. The other form of Chinese writing, called "grass text," or cursive hand, is seldom or never used for date marks.

The date marks usually found on Chinese porcelain are:—

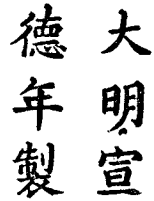
I.—Ming Dynasty.



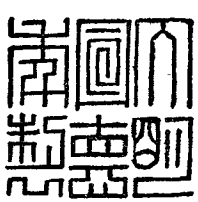
Hung-wu or Hung-woo (1368-1398).



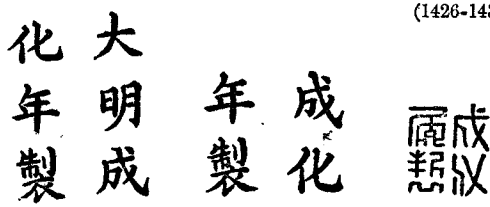
Yung-lo (1403-1424).



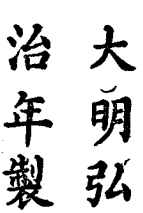
Hsüan-tê or Seuen-tih (1426-1435).



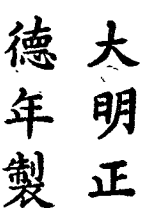
Hsüan-tê or Seuen-tih (1426-1435).



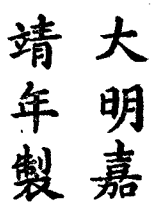
Ch'êng-hua or Ch'ing-hwa (1465-1487).



Hung-chih or Hung-che (1488-1505).



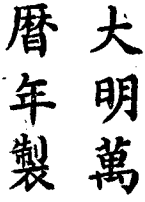
Chêng-tê or Ch'ing-tih (1506-1521).



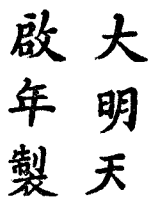
Chia-ching or Kea-tsing (1522-1566).

Lung-ch'ing or Lung-king (1567-1572).

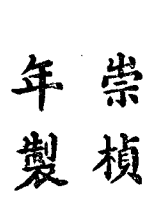
FIG. 50.—WINE-POT IN THE FORM OF FU CHARACTER.



Wan-li or Wan-leih (1573-1619).



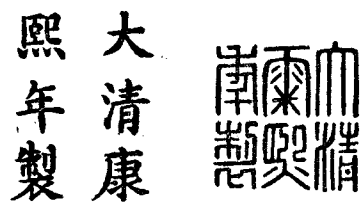
Tien-ki or T'ien-ch'i (1621-1627).



Ch'ung-ch'ên or Tsung-ch'ing (1628-1643).

II.—Ch'ing Dynasty of Tatars.

Shun-chih or Shun-che (1644-1661).

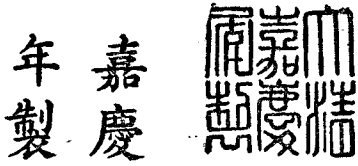


K'ang-hsi or Kang-he (1662-1722).

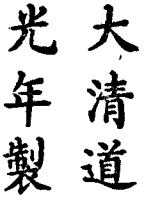
Yung-chêng or Yung-ch'ing (1723-1735).

Ch'ien-lung or Keen-lung (1736-1795).

Ch'ien-lung or Keen-lung (1736-1795).

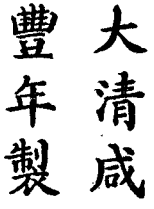


Chia-ch'ing or Kea-king (1796-1820).



Tao-kuang or Taou-kwang (1821-1850).

Tao-kuang or Taou-kwang (1821-1850).



Hsien-fêng or Heen-fung (1851-1861).

T'ung-chih or Tung-che (1862-1874).

大清光緒年製

Kuang-hsü or Kwang-shiu (1875).

大清同治年製

T'ung-chih or Tung-che (1862-1874).

2.—Hall Marks.

Some uncertainty has existed as to the meaning of the so-called "hall" marks or marks in which the word *t'ang,* 堂 meaning "hall," appears. These inscriptions are often of a flowery and poetical character, like the following: *Pi yuh t'ang che,* "Made at the Hall of the jewelled girdle," and *Yang ho t'ang che,* "Made at the Encouragement of Harmony Hall." There was a doubt as to whether the inscriptions should be translated as made "at" or made "for" the particular hall, but it is now generally supposed that they were a kind of trade mark simply signifying the place at which they were made or the store where they were sold.

養和堂製

The difficulty occurring in this connection is the fact that on some pieces a Chinese character signifying "pavilion" is used instead of one signifying "hall," and it is known that pieces were made for the Emperor marked with the name of the Imperial Pavilion for the use of which they were destined. The whole question is of some interest to experts, but of little importance to the general European collector, as they do not indicate the date of the pieces and are no guarantee as to the quality of the porcelain, as the so-called "hall" marks are found on pieces of all qualities.

The words of Dr. Bushell in a paper recently contributed to the *China Review* may be taken to contain the last word

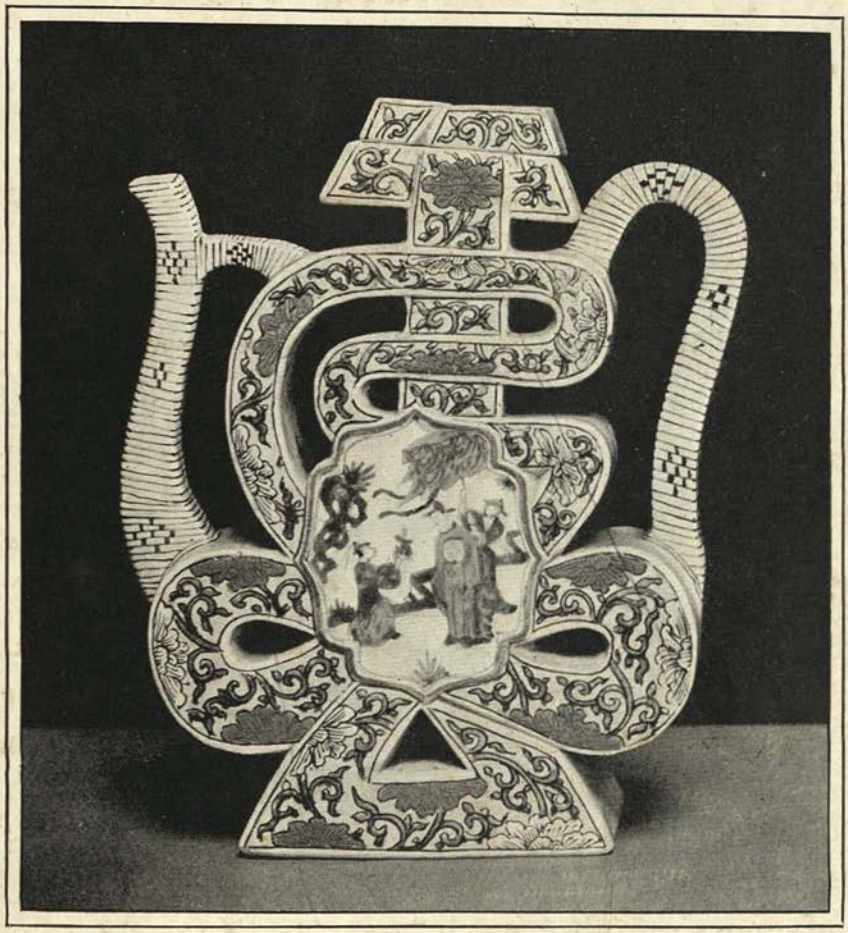
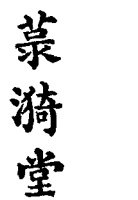


FIG. 51.—WINE-POT IN THE FORM OF SHOU CHARACTER.

on the subject down to the present date. "The term 'hall' is used in its most comprehensive sense, ranging from the palace or pavilion of the Emperor, which the piece was destined to ornament, down to the shed of the potter, who inscribes his production with the trade mark of his humble workshop, so as to include the seal of the official superintendent of the imperial manufactory at Ching-tê-chên, and not to omit that of the artist who decorates the vase and attaches the 'hall' name of his studio as a *nom de plume*."

A few of the "hall" marks are given here, but many more may be found in other works.

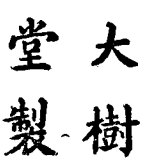
Tseu-shun mei-yuh tang chi. "Made at the Tseu-shun (continuous prosperity) Hall," of beautiful jade.



Luh-i tang. "The Luh-i (waving bamboo) Hall."

Tsai-jun tang chi. "Made at the Tsai-jun (brilliant colours) Hall."

I-yew tang chi. "Made at the I-yew (advantage) Hall."



Ta-shu tang chi. "Made at the Ta-shu (great tree) Hall."

Ki-yuh tang chi. "Made at the Ki-yuh (rare jade) Hall."

I-yuh tang chi. "Made at the I-yuh (ductile jade) Hall."

3.—Marks of Dedication and Good Wishes.

The three things most desired by the Chinese are Happiness, *Fuh;* Longevity, *Shou;* and Prosperity, *Luh.*

These three marks are often found together, and the two former are represented by the immense variety of devices, which sometimes cover a whole piece. Some of these are given on this and the next page.

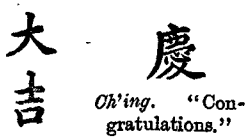
Shou. "Longevity." A curious form of seal character known in Holland as the spider mark.

Fu-kuei ch'ang ch'un. "Riches, honour, and enduring spring."

Wan shou wu chiang. (May you live) "for a myriad ages without ending!"

Ch'ang-ming fu kuei. "Long life, riches, and honour." Written in the field of a Chinese "cash."

Chi-hsiang ju i. "Good fortune and fulfilment of wishes."



Ta chi. "Great good luck."

Ch'ing. "Congratulations."

Shuang hsi. "Double, or wedded, joy." Specially inscribed on pieces intended for bridal presents.

Wên. "Literature, learning."

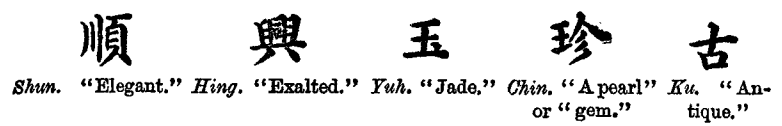
PLATE XXII.

Ruby-backed Eggshell Plate, painted in soft enamel colours of the *famille rose* with gilding, and enamelled with *rouge d'or* at the back. In the centre is a large leaf-shaped panel, surrounded by a floral diaper, displayed upon a gold ground; it contains a picture of family life—a lady seated in a chair, with two small boys playing beside her, one holding a lotus flower, the other a gilded *ju-i* sceptre; two large jars stand on the ground, and there is a table behind with vases, books, and pictures upon it, the accessories of a cultured Chinese home. The slope of the plate is encircled by three borders, a band of pink with dragon scrolls, interrupted by medallions of floral scrolls in blue, between narrower diapered bands of green and yellow ground. Upon its border is another pink diaper, studded with four dragon medallions, and interrupted by four trellis-bordered panels containing sprays of pæony, aster, chrysanthemum, and *Rosa sinensis;* this is succeeded inside by a foliated diaper of pale lilac, outside by a gilded belt of lotus sprays encircling the rim of the plate.

This beautiful plate is known as the "plate with seven borders," the gold brocade round the leaf being counted as one. (Diam. 8¼ in.) (*Salting Collection,* No. 544.)

Lu. "Rank, promotion." *Kuo.* "State, Government." *Shoo foo.* A pivot, and the most polite expression for the house of another—palace of the centre of the universe. (Mark used, 1260-1367.)

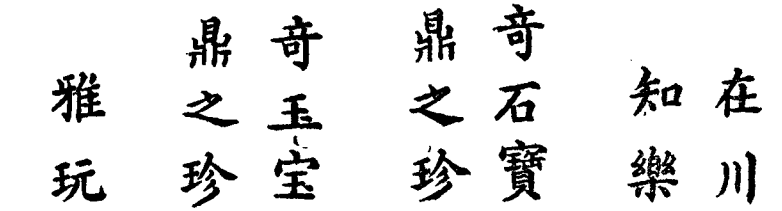
4.—Marks in Praise of the Pieces on which they are Inscribed.



Shun. "Elegant." *Hing.* "Exalted." *Yuh.* "Jade." *Chin.* "A pearl" or "gem." *Ku.* "Antique."

Shing. "Holy." *Tsuen.* "Complete."

Chên wan. "Precious rarity." *Wan yü.* "Rare jade." *Chên yü* "True jade."



Ya wan. "Elegant rarity." *Ki shih pao ting chi chin.* "A gem among precious vessels of rare jade." *Ki yü pao ting chi chin.* "A gem among precious vessels of rare stone." *Tsae chuan chi lo.* "Enjoying themselves in the waters."

Ki chin joo yuh. "A gem rare as jade." *Wăn chang shan tou* "Scholarship lofty as the hills and the Great Bear."

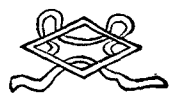
5.—Symbols and other Pictorial Marks.

The latter are often also symbolical, especially of longevity, the emblems of which are the ki-lin, the deer, the hare, the fox, the tortoise, the stork, the pine, bamboo, plum, peach, gourd, fungus. The Ju-i, or sceptre of longevity is, says Franks, not strictly an emblem of longevity, but it is often given at marriages and to friends for good luck.

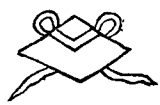
I. *Pa paou.*—The eight Precious Things.

Pearl or "Tide Jewel."

A coin as an emblem of riches.



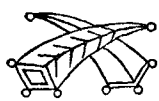
An open lozenge, a symbol of victory or success.



A solid lozenge, variant of last symbol.

King. Emblem of happiness or luck.

Two books strung together by a ribbon.



A pair of rhinoceros horns.

Leaf of Artemisia, emblem of good augury.

II. *Pa che siang.*—The eight Lucky Emblems of the Buddhists.

Lun. A wheel, enveloped in flames, sometimes replaced by *chung*, a bell.

Lo. A chank shell.

San. State umbrella.

Kae. A canopy.

Hwa. The lotus. This is always without fillets.

FIG. 52.—CH'IEN-LUNG BLUE AND WHITE, WITH EIGHT TAOIST EMBLEMS, ETC.

Kwan. A vase with cover.

Yu. Two fishes united by fillets; may signify domestic felicity.

Chang. An emblem of longevity.

The Taoist set of eight symbols, the attributes of the eight genii or immortals (*see* p. 153), may be added here. They are figured on the pilgrim vase illustrated in Fig. 52.

III. *Pa an hsien.*—The eight Emblems of the Taoists.

1. *Shan.*—The Fan carried by Chung-li Ch'üan, with which he is said to revive the souls of the dead.
2. *Chien.*—The Sword of supernatural power wielded by Lü Tung-pin.
3. *Hu-lu.*—The Pilgrim's Gourd of Li T'ieh-kuai.
4. *Pan.*—The Castanets of Ts'ao Kuo-ch'iu.
5. *Hua Lan.*—The Basket of Flowers of Lan Ts'ai-ho.
6. *Yu Ku.*—The Bamboo Tube and Rods of Chang Kuo.
7. *Ti.*—The Flute of Han Hsiang Tzŭ.
8. *Lien Hua.*—The Lotus Flower of Ho Hsien Ku.

These emblems are found as marks and are also used in decoration.

Joo-e, or sceptre of longevity, and musical instruments.

Peach and Bat. The peach is an emblem of longevity, and the bat of happiness. Here they symbolise the phrase *Fuh show shwang chuen*, a twofold perpetuation of happiness and longevity.

Pi, a pencil; *ting*, a cake of ink; *joo-e*, a sceptre of longevity, symbolising the phrase *Pi ting joo-e*. "May things be fixed as you desire."

Wan-tse. Ten thousand things, everything all creation. The "swastika" or fylfot; cross of Buddha.

Fu. An embroidered pattern on ancient robes.

Gourd. An emblem of longevity, inscribed *Fuh*, happiness, in "Grass" character.

Paou. Precious things. Pencil and roll of paper.

Incense burner.

A seal character for *Show*, longevity.

A bat.

The famous set of eight trigrams known as the *Pa-kwa*.

Head of sceptre of longevity derived from the fungus.

Hare. Emblem of longevity.

Stork. A tailless bird, apparently a stork; below it is an engraved number and a zig-zag, cut with the wheel, a mark placed on china which has belonged to the collection in the Japanese Palace at Dresden.

A Fly.

Lotus.

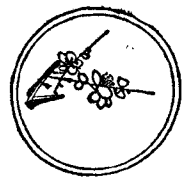
A four-leaved flower.

A flower with eight or sixteen petals (Chrysanthemum).

PLATE XXIII.

Jar with cover, painted in enamel colours of the *famille rose* of the Ch'ien-lung period (1736–95). The ground, enamelled a beautiful pink of the *rouge d'or* class, is studded with chrysanthemum blossoms, and interrupted by reserved panels and medallions of varied shape. The panels are filled with sprays of flowers, including peach blossoms and lilies, pæonies and roses, tendrilled branches of grape-vine, etc. The decoration is completed by diapered bands, enclosing small medallions, round the foot and shoulder of the vase, and round the rim of the cover, which is surmounted by a knob painted to represent a lotus bud. (H. 16 in.) (*Salting Collection*, No. 82.)

A five-leaved flower, peach blossom.



A sprig of prunus, enclosed in a double ring.

Several varieties of leaves, one of them with the fillets that distinguish the symbols. Probably leaf of Artemisia.

Fungus. Varieties of the *Che* plant, a kind of fungus (*Polyporus lucidus*) employed as an emblem of longevity.

6.—Potters' Marks.

These are very rare, and as the same is not found on many pieces, one example only of them is given. This is one of the least uncommon, and is the mark Ko Ming-hsiang, date unknown.

Ko Ming-hsiang.

Potters' marks are not uncommon on pieces of Fu-chien white. They are impressed and written in grass character very difficult to read.

MYTHICAL PERSONAGES MOST FREQUENTLY REPRESENTED ON CHINESE PORCELAIN.

The Goddess *Kuanyin.*—A Buddhist divinity whose images are often found. She is called the Queen of Heaven, and her name means "Hearer of Prayers" (illustrated in Fig. 25), of whom a more detailed account is to be found in Anderson's "British Museum Catalogue" (p. 46).

The *Arhats* are immediate disciples of Buddha, "Arhat" meaning "worthy." Images of them are placed in attendance upon those of Buddha in Chinese temples.

The sixteen Arhats are to be found in the Chinese Buddhist Tripitaka. The modern Chinese have increased the number to eighteen, but two (6 and 10) are constantly represented apart from the others on account of the tiger and the dragon, which are their attributes.

1. PIN TU LO POH LO TO SHÖ, represented as an old man on a rock on the seashore, tablets, and fly brush.
2. CHIA NOH CHIA FA T'SHO, seated on a priestly chair, with a fly brush in his hand.
3. POH LI TO SHÖ, with MS. scroll; an attendant with a gong accompanies him.
4. SU PIN SHO is seated on a mat, his hands on his knees.
5. NOH CHÜ NA, on a priest's chair, and a rosary in his hand.
6. PO-SHO-LO, on a rock, a crouching tiger by his side.
7. CHIA LI CHIA, on a rock; a scroll in his hand.
8. FA SHÖ LO FO SHO LO, on a stool; a knotted staff in his hand.
9. SHU POH CHIA, in chair before a lotus pedestal; sometimes a lion with him.
10. PAN SHO CHIA, on a rock, with a gem which a crouching dragon endeavours to get from him.
11. LA HU LA, his hands folded before a lotus pedestal.

12. NA CHIÈ SI NA, with a begging bowl, from which flowing water ascends.
13. YIN CHIÈ SHO, with Buddhist sceptre; a staff capped with fish carried by an attendant.
14. FA NA PHO TSY, before a vase with peach branch without leaves.
15. O SH' TO, a staff; vase with pæonies before him.
16. CHU SHU PAN SHO CHIA, with a fly brush and seated on a mat.

The God of Longevity (Shou-lao).—The figure of the God of Longevity is frequently found on Chinese porcelain either by himself or together with the eight Immortals. Statuettes of him are also common. He may always be known by his extremely tall, bald head. He is generally resting or riding on a stag, holding in his hand a *ju-i* or *joo-e*, or "sceptre of longevity." He is also found on a tortoise. He is sometimes holding in his hand the fruit of the fabulous peach tree, *Fan-tao*, which blossoms every three thousand years, and only yields its peaches three thousand years afterwards.*

THE EIGHT IMMORTALS.

Sir W. Franks gives the following account of the eight Immortals:—

"The *Pa Sien*, or eight Immortals, are legendary beings of the Taoist sect, said to have lived at various times and attained immortality. They are not infrequently depicted on porcelain, and they are also to be found as separate figures, of which there are two sets, one standing, the other seated; sometimes they ornament the edges of plates, standing on various animals

* The Three Star Gods of Happiness, Rank, and Longevity (Fu Lu, Shou, San Hsing) are often associated, being grouped in the decoration of a vase, or separately moulded, as in the fine figures reproduced here (Figs. 4, 5, 6) from the Salting collection.—S. W. B.

among the waves of the sea, and their symbols occasionally occur as devices:—

"1. HAN CHUNG-LE.—Said to have lived under the Chow Dynasty, which lasted from 1122-249 B.C., and to have obtained possession of the elixir of immortality. He is generally represented as a fat man with a bare belly, and holds in his hand a fan with which he is said to revive the souls of the dead. His emblem is a fan (*shan*). He is also known as Chung-le Kwan.

"2. LEU TUNG-PIN.—Born A.D. 755. While a magistrate of the district of Teh-hwa, he is said to have encountered Han Chung-le among the recesses of the Lu Shan, from whom he learnt the mysteries of alchemy and of the elixir of immortality. He was exposed to a series of temptations—ten in number—and having overcome them, was invested with a sword of supernatural power, with which he traversed the empire, slaying dragons and ridding the earth of divers kinds of evils for upwards of 400 years. His emblem is a sword (*keen*).

"3. LE TEE-KWAE.—It is uncertain when he lived; he was instructed in Taoist lore by Lao Tsze himself, who used to summon him to interviews in the celestial spheres. To do this his spirit had to leave his body, which he entrusted to the care of a disciple. On one occasion the disciple was summoned away, and when the disembodied spirit returned the body was gone. Le Tee-kwae therefore took refuge in the body of a lame beggar, in whose shape he continued his existence, supporting himself on a crutch or staff. His emblem is the pilgrim's gourd (*hu-lu*), and he holds a staff in his hand.

"4. TSAOU KWO-KIU.—Said to be the son of Tsaou Pin, a military commander who died A.D. 999, and brother of the Empress Tsaou How. He is therefore represented as wearing a court head-dress. His emblem is a pair of castanets (*pan*), which he holds in one hand.

"5. LAN TSAE-HO.—Of uncertain sex, but generally considered a female. Her usual emblem is a flower-basket (*hwa-lan*).

PLATE XXIV.

Six Small Vases from the Salting Collection, ranging in height from 5 in. to 3 in., exhibiting some of the monochrome glazes. In the centre are two of the copper silicate developments of the *grand feu;* a water receptacle (on a stand) of the *peau-de-pêche* class, displaying a pinkish-red ground flecked and mottled with reddish brown; and, underneath, a miniature vase of *sang-de-pigeon* shade. These are flanked by a coral red vase of soft uniform tone, and a perfect example of the rare lemon yellow enamel of the reign of Yung-chêng. On the right is a foliated vase of the green, finely-crackled glaze, known sometimes as "apple-green," a pale shade of the *kua-p'i-lü*, or cucumber green, of the Chinese, which is a copper bisilicate. On the left stands a small vase of the *flambé* class, with a plum-coloured or *aubergine* ground thickly strewn with pale blue spots, artfully applied by the *soufflé* method, to imitate a natural transmutation effect of the kiln.

"6. CHANG KO-LAOU.—Said to have flourished towards the close of the seventh and middle of the eighth centuries. He was a great necromancer, and used to be accompanied by a white mule, which carried him immense distances, and when not required was folded up and put away. The Emperor Ming Hwang summoned him to his court, but he refused to go. He is represented with a bamboo tube (*yu-ku*), a kind of musical instrument used by Taoists, and two rods to beat it, the latter, sometimes placed in the tube, forming his emblem.

"7. HAN SEANG-TSZE.—Said to be a great-nephew of the statesman and philosopher Han Yu (who lived A.D. 768-824). He was a pupil of Leu Tung-pin, by whom he was carried to the fabulous peach-tree of the genii, but fell from its branches. He is represented as a flute-player, and his emblem is a flute (*tieh*).

"8. HO SEEN-KOO.—Stated to have been the daughter of Ho Tai, of Tseng-cheng, near Canton. She used to indulge in solitary wanderings among the hills, and, rejecting the ordinary food of mortals, ate the powder of mother-of-pearl, which was supposed to produce immortality. She was summoned to the court of the Empress Wu (A.D. 690-705), but on her way disappeared. She carries in her hand a lotus flower (*leen-hwa*), which forms her emblem."

Si Wang Mu.—A fabulous being of the female sex, dwelling upon Mount Kw'ên Lun, at the head of the troops of genii, and holding from time to time intercourse with favoured imperial votaries. According to the books of Chow, the Emperor Muh Wang was entertained (985 B.C.) by Si Wang Mu at the Lake of Gems in the West. By the borders of this lake grows the peach tree of the genii, whose fruit confers the gift of immortality, and hence she despatches the azure-winged birds. She is said to have paid visits to the Emperor Han Wu Ti, and to have become the consort of Tung Wang Kung. She is usually depicted in paintings as a beautiful female, and attired as a Chinese princess attended by two young girls, one of whom

holds a large fan and the other a basket with the peaches of longevity. She often rides upon a phœnix (*see* Mayers' "Chinese Reader's Manual," p. 178, and Anderson's "Catalogue of Chinese and Japanese Paintings at the British Museum," p. 221).

FABULOUS ANIMALS.

The four fabulous animals so often seen on Chinese porcelain are—

(1) The unicorn, or *ki-lin*, the head of all hairy animals.

(2) The phœnix, or *fung-hwang*, the chief of the feathered races.

(3) The dragon, and (4) the tortoise, pre-eminent among the scaly and shelly tribes.

The dragon is the chief of the four Chinese supernatural beasts, and is regarded as the king of the scaly tribe.

"There are three dragons—the *lung* in the sky, the *li* in the sea, and the *kiau* in the marshes. The first is the only authentic species, according to the Chinese. It has the head of a camel, the horns of a deer, the eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger. On each side of the mouth are whiskers, and its beard contains a bright pearl. The breath is sometimes changed into water and sometimes into fire, and its voice is like the jingling of copper pans. The dragon of the sea occasionally ascends in waterspouts, and is the ruler of all oceanic phenomena. The dragon is worshipped and feared by Chinese fishermen, and the superstition of all classes towards it is probably a modified relic of the widespread serpent worship of ancient times" (Williams' "Middle Kingdom").

Mayers, in his "Chinese Reader's Manual," tells us that there are four kinds of *Lung*—

(1) "The Celestial Dragon, which guards the mansions of the gods, and supports them so that they do not fall.

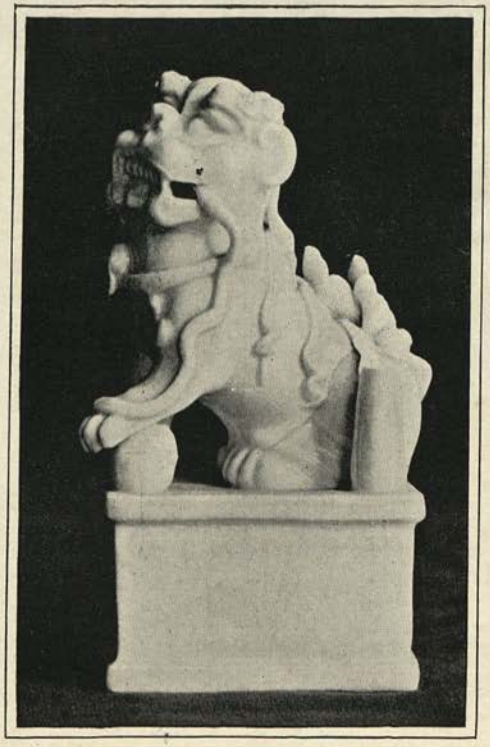


FIG. 53.—CHINESE LION IN WHITE PORCELAIN.

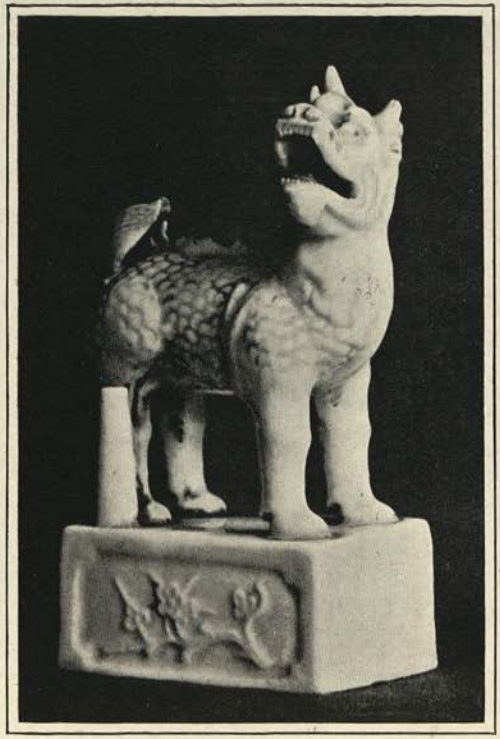


FIG. 54.—KYLIN PROPER IN WHITE PORCELAIN.

(2) "The Spiritual Dragon, which causes the winds to blow and produces rain for the benefit of mankind.

(3) "The Dragon of the Earth, that marks out the courses of rivers and streams.

(4) "The Dragon of the Hidden Treasures, which watches over the wealth concealed from mortals.

"There are few variations of form and many of colour. The horns may be wanting, the body may become wholly serpentine, or may be exchanged for that of a winged fish, and the head may become shortened and lose its impressive character" (*see* Anderson's "Catalogue of Chinese and Japanese Paintings at the British Museum").

The colours vary according to the taste of the artist, but snow-white, yellow, and blue are perhaps most frequently seen, each shade having its own symbolical meaning. The dragon is the emblem of the Emperors, and the number of its claws marks the rank of the wearer; thus the imperial *lung* has five claws, and that of the princes of the third and fourth rank only four. On pieces of white Fu-chien porcelain a peculiar lizard-like dragon is often found without scales and with a bifid tail. It has a long head, sometimes horse-like and sometimes bearded like a man—this is a very old form taken from ancient bronzes.

The ki-lin.—It is difficult to decide what animal the *ki-lin* most closely resembles, for it contains some characteristics of so many different creatures.

To judge from its face, its central horn, its scaly hide, and its cloven feet, it was probably suggested by the rhinoceros. There are several different varieties of this fabulous animal, but it is generally represented as having at least one horn (hence its other name "the unicorn") protruding from the middle of its head, feet and legs like a deer, and a tufted tail.

"Besides these external marks of beauty it exhibits great benevolence of disposition towards other animals, and appears only when wise and just kings, like Yau and Shun, or sages

like Confucius, are born to govern and teach mankind" (*see* Williams' "Middle Kingdom"). As well as being an emblem of good government it is also a symbol of long life, and is said to live to the age of a thousand years.

The tortoise (kwei) is the least important of the fabulous animals, and is seen more often on Japanese than on Chinese porcelain.

Sir W. Franks says: "The tortoise was also a supernatural animal, and its shell was used in divination. The tortoise with a hairy tail is depicted in Japan as an attendant on the god of old age, and is used as an emblem of longevity. A Chinese phrase, *Kwei-ho-tung-chun*, signifies 'May your days be as long as the tortoise and stork.'"

The fêng-huang. "*Fêng*, the name of the male, and *huang*, of the female, of a fabulous bird of wondrous form and mystic nature, the second among the four supernatural creatures. The compound of the two, *fêng-huang*, is the generic designation usually employed for the bird, and is frequently translated 'phœnix'" (Hippisley).

The phœnix of Chinese legend is a kind of Argus pheasant famous for its beautiful plumage, the five colours of which are said to be emblems of the five cardinal virtues.

Mr. Hippisley says that "One writer describes it as having the head of a pheasant, the beak of a swallow, the neck of a tortoise, and the outward semblance of a dragon, to which another version adds the tail of a fish. Very early legends narrated that this bird made its appearance as a presage of the advent of virtuous rulers, whose presence it also graced as an emblem of their auspicious government."

Mr. Gulland says: "It may be well to mention that in auction catalogues it is referred to as the *fong-hoa* or *ho-ho* bird. It is said originally to have been the emblem of the Emperors before they adopted the dragon, and is now that of the Empresses. Brides in China are allowed to wear a head-dress in the shape of a *fêng-huang*."

Glossary.

[*In this glossary porcelain is included in the term pottery. Many of the technical terms are explained in other parts of the book.*]

Blanc de Chine. A fine kind of ivory-white porcelain, not decorated with colour.

Biscuit. Unglazed paste which has been baked.

Boccaro. A fine kind of reddish-brown Chinese earthenware, often decorated with slip and bright enamels, but not regarded as porcelain.

Body or paste. The substance of which pottery is made. The terms "hard paste" and "soft paste" are used, but it is difficult to draw the line where one ends and the other begins. The hardest paste is that composed entirely of clay derived from natural feldspathic rocks, and called *kaolin* and *petuntsé* by the Chinese. It needs the highest heat to bake it. Probably all Chinese porcelain is so composed. But a certain description of Chinese porcelain goes by the name of "soft paste." It would be more properly called "soft glaze," as the paste is hard, but the glaze is fusible at a lower temperature than that required to bake the paste.

Céladon. A green colour like jade. The term is sometimes, but erroneously, applied to any piece of porcelain covered with a "single" glaze.

Enamels. This term may properly be applied to the ordinary colourless glaze, to the coloured glazes used in painting on the biscuit, to the opaque white enamels (generally stanniferous) used to cover ordinary porous pottery and sometimes spread upon porcelain; in the English technology the term is exclusively reserved to the enamels used in painting over the glaze, which are sometimes called vitreous enamels, and vitrify at a comparatively low temperature.

Famille verte and famille rose. Classes of decoration in overglaze enamels in which green and rose predominate respectively.

Feux.

Grand feu, the heat of the oven.
Demi-grand feu, the heat of hard kiln.
Petit feu, the heat of the muffle kiln.

Glaze, the glassy covering of pottery (*see* also Enamels). It is put on in a liquid state, by immersion, by sprinkling, or by being blown on through gauze (*soufflé*).

Gombroon ware. A term applied in the eighteenth century to ware imported from Gombroon, in the Persian Gulf. It may have included Chinese and other ware, but it is now generally used for a beautiful white old Persian pottery with a milky translucency, often decorated with perforated patterns filled with glaze (called "*grains de riz*" by the French), probably copied from Chinese models.

Hard paste is now made at Meissen, Sèvres, Berlin, Copenhagen, and other places in Europe. It used to be made at Plymouth and Bristol, but all English porcelain is now of a hybrid nature; like the hard paste, it contains china clay and feldspath, but to these is added a large percentage of phosphate of lime obtained from burnt bones.

Indian china. A term once applied to all porcelain brought by the East India Companies to Europe from the East; but it is now believed that none of it was made in India itself.

Kiln, or *Muffle kiln*, a small oven in which soft glazes and overglaze enamels are baked **(petit feu)**.

Mandarin china. A term introduced by Jacquemart to designate pieces of porcelain, especially large polychrome jars, on which figures of mandarins and their suites were painted in panels surrounded by a superabundance of clumsy flowers and ornaments which cover the whole ground. This description of decoration is later than the Ming Dynasty, and the term is now a trade term, very loosely employed (*see* Gulland, p. 208).

Mertabani. A term applied by Persians and Turks to pieces of céladon, which are prized by them as detectors of poison.

Pâte-sur-pâte (*see* "Slip," p. 161).

Paste (*see* "Body," p. 159).

Porcelain. A fine hard pottery. It is translucent, and partially vitrified. It differs from ordinary soft earthenware (*faience*) in both these respects, and from stoneware in being translucent.

The Chinese include some stoneware in the term "porcelain," but it must have a clear, strong ring to qualify it. The finest Persian pottery is translucent, though not so highly vitrified.

Seggars. Boxes made of clay for protecting pottery while in the oven.

Slip. Unbaked paste diluted to the consistency of stiff cream, and used in the decoration of pottery. It is used on common pottery, and also on porcelain. The highest form of this decoration is what is known as *pâte-sur-pâte*, where the slip is modelled into delicate and elaborate forms.

Spurmarks. Disturbances of surface, generally three in number, found on the bottom of pieces of pottery, and caused by the props on which they are supported in the kiln. They are found on nearly all Japanese pieces, but seldom on Chinese pieces.

Soufflé (*see* "Glaze").

Bibliography.

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DESCRIPTIVE LIST OF BLACK AND WHITE ILLUSTRATIONS.

FIG. 1.—HEXAGONAL LANTERN of eggshell porcelain, painted with bright enamels, greens predominating, of the K'ang-hsi period. The sides are decorated with birds and flowers framed in floral brocade, the neck with a brocaded ground interrupted by foliated medallions containing butterflies. (H. 10⅝ in., d. 7¾ in.) *Victoria and Albert Museum.* 427. '73.

FIG. 2.—OVOID JAR, and flat porcelain cover, with Elizabethan mounts and handle, silver gilt. Painted in shaded blue with a landscape, a military officer in the foreground about to tie up his charger to a post, and with a mountain scene on the cover. A scroll band is lightly etched round the shoulder of the vase in the paste under the glaze, a frequent decorative device of the Ming dynasty. (H. 7½ in.) *Salting Collection.*

FIG. 3.—QUADRANGULAR VASE, with relief panels upon a richly brocaded floral ground, decorated in the most brilliant colours with gilding of the K'ang-hsi period. Pictures of Taoist hermits are painted on the neck of the vase; books, scroll paintings, a lyre, and a chess-board, symbols of the four elegant accomplishments, in the foliated medallions on the shoulder; landscape pictures of the four seasons, birds, and flowers in the eight panels of varied outline on the body; the typical flowers of the four seasons, sprays of pæony, lotus, chrysanthemum, and prunus, in broad medallions round the foot. (H. 21¼ in.) *Salting Collection.* No. 76.

FIG. 4.—FU HSING, the Taoist star-god of happiness, with a boy carrying a lotus blossom upon his arm, ready to be bestowed upon a favoured votary. Decorated with *famille verte* enamels of

the K'ang-hsi period, the robe brocaded with sprays of prunus and magpies, dragon medallions, and borders of pæonies. (H. 17½ in.) *Salting Collection.* No. 25.

FIG. 5.—LU HSING, the Taoist star-god of rank, with whiskers and drooping moustachios of real hair, carrying a jewelled *ju-i* sceptre in his left hand. Decorated with *famille verte* enamels of the K'ang-hsi period, dressed in a yellow robe brocaded with green dragons and phœnixes, and with medallions of lotus, prunus, and pæony flowers, the last his special floral emblem. (H. 16 in.) *Salting Collection.* No. 21.

FIG. 6.—SHOU HSING, the Taoist star-god of longevity, with smiling face, flowing beard, and characteristically protuberant brow, holding a peach in each hand. Decorated in K'ang-hsi colours of the *famille verte*, with touches of coral red and gold, being dressed in a loose-sleeved cloak embroidered with *shou* characters and phœnixes, and a robe brocaded with gilded and white chrysanthemums upon a scrolled red ground. (H. 19 in.) *Salting Collection.* No. 23.

FIG. 7.—ROUND DISH, painted with blotches of polychrome enamels to produce the effect called by the Chinese "tiger-spotted" (*hu p'i wên*). The colours are green, yellow, and manganese purple deepening to brown, while portions of white are reserved. Five-clawed imperial dragons pursuing jewels in the midst of scrolled clouds are etched at the point in the paste under the glaze. The decorator has curiously hidden the fifth claw in each case by a daub of his darkest colour, in order apparently to adapt a palace piece for ordinary use. *Mark* written in blue within a double ring, *Ta Ch'ing K'ang-hsi nien chih* (*see* p. 143). (D. 12¾ in.) *Salting Collection.* No. 850.

FIG. 8.—FIGURE OF LAN TS'AI-HO, one of the eight Taoist genii, carrying a basket of flowers, his special attribute, standing on a rocky pedestal. Early Ming ware, decorated with purple and turquoise glazes. Wooden carved stand representing a lotus. (H. 13½ in.) *Victoria and Albert Museum.* 28. '93.

FIG. 9.—LARGE FISH BOWL of imperial "five-colour" porcelain of the Ming dynasty. Decorated in enamel colours, red, green, and yellow, with touches of black, in combination with under-glaze

cobalt blue. The decoration consists of four five-clawed dragons in the midst of scrolled clouds, rising from a rocky sea with crested waves, and of a scroll border round the rim. Inside the rim is the inscription, pencilled in blue, *Ta Ming Wan li nien chih*, "Made in the reign of Wan-li of the Great Ming (dynasty)" (1573-1619). (H. 22½ in., d. 21½ in.) *Bushell Collection.*

FIG. 10.—TALL BEAKER-SHAPED VASE of the Ming dynasty, painted in "five colours" (*wu ts'ai*). The main decoration is a garden scene with rocks and palms, exhibiting two ladies in ordinary dress, and a group of children masquerading in fancy costume, two under a lion's skin, others beating drums, etc. The middle section is decorated with sprays of flowers, pæonies, and convolvulus; the lower with fruit, peaches, and pomegranates. (H. 22 in.) *Bushell Collection.*

FIG. 11.—JAR of the Ming period, painted in enamel colours in combination with under-glaze cobalt. An emperor is seated in the foreground, surrounded by the ladies of his court, two holding banner screens over his head, while a military procession is approaching from the back with soldiers holding flags, halberds, etc. Clouds and rocks form the background; and sprays of pæony and chrysanthemum encircle the rim of the jar. The base, as usual, is unglazed. (H. 15½ in.) *Bushell Collection.*

FIG. 12.—WINE POT, modelled in the shape of a peach, so that the hollowed stalk forms the spout and a branchlet the handle, the leaves being worked in relief on the surface of the fruit. Decorated, *sur biscuit*, with glazes of aubergine and turquoise tints, the dark purple running down in places and mingling in streaks of varying colour with the soft blue crackled ground in effective contrast. (H. 6¼ in.) *Salting Collection.* No. 582.

FIG. 13.—WATER RECEPTACLE for the writer's table in the form of a squirrel with a bunch of grapes in its mouth, the end of which is hollowed out to make the spout. The squirrel is washed with a pale purple enamel, the rim has a yellow stalk and green leaves, and the grapes are touched with dark purple. (H. 3½ in.) *Salting Collection.* No. 183.

FIG. 14.—TALL TRIPLE GOURD VASE of the K'ang-hsi period, enamelled in colours of remarkable brilliancy without gold. Decorated

with rich floral brocaded grounds, enclosing vases of varied form, and framing broad panel pictures, two lower ones containing flowers and birds, and two in the middle with ogre-like monsters in garden scenes. The foot is encircled by a broad band of pæonies, and the upper segment of the gourd by a band of chrysanthemum scrolls, from which a ring of palmations springs up to ornament the neck, opposite strings of beads hanging down from another brocaded band round the flaring rim of the vase. (H. 22 in.) *Salting Collection.* No. 872.

FIG. 15.—SMALL FISH BOWL, painted in polychrome enamels of the Yung-chêng period, a good example of the pure colouring, delicate shading, and finished technique of the imperial ware of this reign. It is decorated with a posy of variegated lotus and other graceful blossoms, tied with a wavy red ribbon, and sweeping round to the back of the bowl, where a pair of butterflies is flying in the air. The ornamental border round the rim is a chain of jewelled sceptre-heads. The *mark*, pencilled in blue, within a double ring, under the foot, is *Ta Ch'ing Yung chêng nien chih* (*see* p. 143). (H. 5¾ in., d. 8 in.) *Bushell Collection.*

FIG. 16.—LARGE VASE of the Ch'ien-lung period, richly decorated in enamel colours, crimson and pink (*rouges d'or*) predominating. The body is covered with an elaborate floral decoration composed of tree-pæonies and passion flowers, magnolia and olea fragrans, marguerite daisies and other smaller flowers in rich profusion. The rim is encircled by a band of gilded fret on a coral-red ground, and the shoulder by a band of similar fret in two shades of blue, separating the brocaded diapers which cover the neck of the vase from the floral lambrequins which spread downwards. The diapers are filled in with soft blue and pink, as in Plate XXII.; the reserve panels on the neck contain landscapes pencilled in deep crimson, and the lotus-leaf borders round the foot are pink upon narrow bands of dark green and blue. (H. 52 in.) *Bushell Collection.*

FIG. 17.—KUAN TI, the god of war, modelled in ivory-white Fuchien porcelain (*Chien Tz'ŭ*) of the Ming dynasty. Kuan Yü, a hero of the civil wars of the third century, was deified a thousand years ago, and is still worshipped as a state god. Seated in a

wooden chair carved with branches of pines and sprays of prunus, of dignified mien, with traditional frowning features, clad in a cloak over a coat of mail, with jade-studded girdle, the figure is invested with the thick velvety glaze peculiar to this province. (H. 13 in.) *Salting Collection.* No. 5315.

FIG. 18.—GROUP OF WHITE PORCELAIN.—A brush-pot (*pi t'ung*) of ivory-white Fuchien porcelain carved in openwork with a svastika fret design. A wine-cup of delicate Fên-ting ware in the shape of a folded lotus leaf with flower and seed-vessel on the rim. Two cups with pierced designs (*à jour*), the left one in combination with solid medallions overlaid with *biscuit* figures in undercut relief of the eight genii and the god of longevity; these have to be lined for use with beaten silver. A pair of receptacles for fighting crickets with movable covers, in unglazed *biscuit* porcelain. All but the first piece are productions of the Ching-tê-chên kilns. (H. 6 in., 1½ in., 2¼ in., 2 in., 1 in. × l. 3 in.) *Bushell Collection.*

FIG. 19.—FOUR-FOOTED CENSER of oblong section with dentated angles, having loop handles, scrolled feet springing from monsters' heads, and a movable cover surmounted by the figure of a lion. It is invested with a finely crackled turquoise glaze of softest shades, deepening where it is thickest. (H. 12 in.) *Salting Collection.* No. 1088.

FIG. 20.—TRIPLE GOURD VASE, one of a pair, decorated with monochrome grounds of the *grand feu* in combination with blue and white. The upper part is painted with floral sprays and butterflies, blue on white, and brocaded medallions, white on blue; the lower part with broad bands of chocolate (*tzŭ chin*), separated by three rings of céladon (*tung ch'ing*), of which the upper ring is crackled, the two lower rings being of plain texture. *Mark*, a double ring pencilled in blue. (H. 10½ in.) *Salting Collection.* No. 145.

FIG. 21.—VASE of the K'ang-hsi period, with a sea-green céladon ground artistically decorated in polychrome enamels, cobalt-blue, coral-red and gold, outlined and shaded in black, with flowering prunus and bamboo, birds and butterflies; floral sprays on the neck, and a spiral band to define the swelling shoulder. (H. 14¼ in.) *Salting Collection.* No. 129.

FIG. 22.—VASE of solid form, with the handles roughly modelled in the shape of elephants' heads, covered with a crackled yellow glaze of thick, unctuous aspect, which spreads over the rim into the mouth. A typical example of the "old yellow crackle," called *mi-sê* by the Chinese, *i.e.* the colour of yellow millet seed. (H. 8¼ in.) *Victoria and Albert Museum.* 958. '60.

FIG. 23.—JAR (or base of a gourd-shaped vase cut down) of Chinese porcelain, bought in Persia. Chocolate-brown ground, with a pair of phœnixes flying in the midst of scrolled clouds worked in white slip. (H. 3⅞ in., d. 5¾ in.) *Victoria and Albert Museum.* 1700. '76.

FIG. 24.—SAUCER-SHAPED DISH, with wavy rim, painted in dark blue with five aster blossoms on a scrolled ground, and fourteen asters and leaves radiating up the rim, sprays on the outside. (D. 9 in.) *Monkhouse Collection.*

FIG. 25.—FIGURE OF KUAN-YIN (Avalokita) as the Chinese "Goddess of Mercy," seated on a rocky pedestal, with a child on her knee, modelled in white Fuchien porcelain. She wears a tiara with an image of Buddha in front and a jewelled necklet. A lotus blossom at her feet is guarded by a pair of dragons; and the figure of a boy in the attitude of adoration is posed upon a lotus thalamus on either side. (H. 15 in.) *Victoria and Albert Museum.* 19. '86.

FIG. 26.—LARGE GLOBULAR JAR of Lung-ch'ing "blue and white," decorated with imperial dragons and phœnixes. The five clawed dragons are enclosed in encircling bands, above and below, pursuing flaming jewels in the midst of clouds; the phœnixes are represented in pairs on the sides of the jar with sprays of pæonies so as to form five medallions, separated by formal flowers. The *mark*, under the foot, is *Ta Ming Lung ch'ing nien chih*, "Made in the reign of Lung-ch'ing (1567-72) of the Great Ming (dynasty)." (H. 17½ in., d. 20 in.) *Bushell Collection.*

FIG. 27.—POWDER BLUE VASE of brilliant tone, with reserved medallions decorated with flowers growing from rocks, painted on a pellucid white ground in brightest enamel colours of the K'ang-hsi period. (H. 7¼ in.) *Salting Collection.* No. 208.

FIG. 28.—GINGER JAR, blue and white, decorated on each side with a large four-lobed panel (p. 93) "filled with a blue scaly ground on which two white, naked boys are relieved, and over this scaly ground lotus flowers are painted in deep blue; between the panels are lotus flowers simply painted in blue on the white body." (H. $7\frac{1}{16}$ in.) *Monkhouse Collection.*

FIG. 29.—SMALL GLOBULAR JAR of blue and white porcelain, decorated with scrolled ground and chevron borders, and inscribed with a large *shuang-hsi* "double-joy" character, intended to hold tea as a wedding present (*see marks*, p. 146). (H. 4 in.) *Monkhouse Collection.*

FIG. 30.—BOWL, with fluted sides and thin flanged rim, decorated in bright blue with figures in a landscape, outside, and with birds, etc., inside. (H. $3\frac{3}{4}$ in., d. $5\frac{1}{2}$ in.) *Monkhouse Collection.*

FIG. 31.—HAWTHORN BOTTLE. Covered entirely, except a light chevron band round the rim, with branching prunus, displaying large flowers reserved in white, upon a bright mottled blue ground. "A very rare" (p. 95) "and remarkable specimen of the pattern, the white blossoms occupying an unusually large portion of the surface, and the whole design drawn with great vigour and freedom." (H. 17 in.) *Salting Collection.* No. 423.

FIG. 32.—TALL VASE with scrolled handles, painted with brilliant polychrome enamels of the K'ang-hsi period, in artistic style and delicate finish. The decoration of the body of the vase is composed of tiny sprays of the hundred flowers (*po hua*) of the Chinese garden strewn upon a green ground stippled with black, interrupted by foliated medallions filled with birds, butterflies and flowers, fish and crustacea. The neck is covered with the hundred antiquities (*po ku*), and the handles are pencilled in black on a yellow ground to simulate basket-work. (H. 21 in.) *Salting Collection.* No. 122.

FIG. 33.—BOTTLE-SHAPED VASE of the K'ang-hsi period, painted in coloured enamels, green, yellow, red, and over-glaze blue, with touches of gold, all outlined in black. Decorated with four lion-like monsters sporting with embroidered balls tied with waving fillets, encircling bands of floral brocade and diaper, and rings of fret with hanging symbols. *Salting Collection.* No. 89.

FIG. 34.—WINE POT mounted upon a shaped brocaded pedestal, with a grotesque lion rising on one side to serve as handle, having a fillet in its mouth, a ball carved in open-work at its feet, while the cover is surmounted by a smaller lion. Decorated with floral sprays and scrolls relieved by black and yellow grounds. (H. 9 in.) *Victoria and Albert Museum.* 1970. '55.

FIG. 35.—THREE SNUFF BOTTLES, painted in blue and white. The larger one in the middle, 4½ in. high, is decorated with figures and emblems on the soft-looking crackled white ground, called by the Chinese *Fên-ting*, and is a specimen of the so-called "soft-paste" of American collectors. The neck is restored in silver. The smaller are snuff bottles, 3½ in. high, of ordinary blue and white, decorated with scattered medallions of floral brocade. Their stoppers are mounted with ivory spoons to ladle out the snuff. *Monkhouse Collection.*

FIG. 36.—SMALL FIGURE of Maitreya Buddha (*Mi-lê Fo*), now enshrined as a Bodhisatva in the Tushita heaven, awaiting re-birth as the Buddhist Messiah of the coming *Kalpa*. Invested in a minutely crackled turquoise glaze of soft shade. (H. 2½ in.) *Bushell Collection.*

FIG. 37.—FIGURE OF LI T'AI-PO, the famous poet, reclining beside his capacious wine-pot, designed as a water receptacle for the writer's table. *San ts'ai*, "three-colour" decoration *sur biscuit*, *i.e.* green, yellow, and manganese purple, with touches of black and white. (H. 3½ in., l. 6½ in.) *Bushell Collection.*

FIG. 38.—WATER POT decorated *sur biscuit* in three colours (*san ts'ai*). Modelled in the shape of a carp rising from the waves, with two smaller fish underneath; it has a scrolled handle and spout, and a large perforation above for the finger to control the flow of water. Brownish-purple, green, and yellow enamels represent the usual "three colours" of this style. (H. 5¼ in.) *Victoria and Albert Museum.* 1997. '55.

FIG. 39.—TALL VASE of the K'ang-hsi period, painted with the full enamel palette of the time, including a lustrous black and over-glaze blue. The decoration is that known as *po ku*, "the hundred antiques," the surface of the vase being covered with bronze and porcelain vases of flowers and peacock feathers,

dishes of fruit, apparatus for burning incense, etc., and all sorts of emblems and symbols, sacred and profane. The floral brocade encircling the shoulder is interrupted by medallions to display a book, scroll-picture, chess-board, and lyre, representing the "four elegant accomplishments" of the Chinese scholar. (H. 28¾ in.) *Salting Collection.* No. 56.

FIG. 40.—QUADRANGULAR VASE of the K'ang-hsi period, artistically painted with a floral decoration, relieved by enamel grounds of lustrous black and clear apple-green. The main decoration consists of the typical flowers of the four seasons—the tree pæony of spring, the lotus of summer, the chrysanthemum of autumn, and the wild prunus of winter. The neck and foot display smaller panels of flowers growing from rocks, defined on the neck by two rings of chevron ornament, black and red. (H. 20 in.) Bought (Beresford Hope Collection) for £140. *Victoria and Albert Museum.* 261. '86.

FIG. 41.—THREE EGGSHELL DISHES of finished technique, artistically painted in the pure enamels of the early *famille rose* style. They are decorated with three different scenes in the Chinese play, *Hsi Hsiang Chi*, "The Story of the Western Wing." The borders are covered with gilded branches of vine and squirrels, spreading over the rims so as to ornament also the under surface of the dishes. (D. 8 in.) *Bushell Collection.*

FIG. 42.—BOTTLE-SHAPED VASE, painted in the maroon-red of the *grand feu*, a copper silicate, which is pencilled on the raw body, and afterwards covered with glaze. The decoration consists of two pairs of dragons of archaic design in the midst of scrolled clouds, supporting circular longevity characters, with flying bats, symbolising the "five happinesses," and of *svastika* and *shou* symbols with musical stones of jade suspended by beaded strings at the sides, emblems of long life and good fortune. (H. 11 in.) *Salting Collection.* No. 1465.

FIG. 43.—SMALL VASE from the imperial potteries of the Ch'ien-lung period, artistically painted in pure enamel colours of soft tone, including shaded pinks and greens, lemon yellow and coral red, with touches of black and blue, after the *Ku-yueh Hsüan* style. It displays an autumn scene, chrysanthemums, marguerite daisies, and crimson-leaved maples, with a pair of quails on

rocks, the decoration being completed by scrolled and foliated borders of varied design, and bands of rectangular fret round the rims. (H. 9½ in.) *Salting Collection.*

FIG. 44.—SHAPED SAUCER of the Ch'ien-lung period, decorated in the interior and under the rim with flower scrolls painted in colours, relieved by an etched ground of crimson (*rouge d'or*). In the centre, hollowed to hold a wine-cup, a *shou* character is pencilled in gold on a green ground, and the rim is covered with crysanthemum scrolls, crimson upon pale green. Underneath is written in underglaze blue the seal mark of Ch'ien-lung (*see* p. 143). (D. 4¾ in.). *Bushell Collection.*

FIG. 45.—MEDALLION BOWL of the Tao-kuang period, with a floral decoration on an etched crimson ground of the same technique as the last. The medallions are filled with vases, etc., painted in colours, and a similar decoration, in blue, covers the interior of the bowl. The seal is that of Tao-kuang, figured on p. 143. (D. 6 in.) *Bushell Collection.*

FIG. 46.—PLATE of "Jesuit china," pencilled in black with a picture of the Crucifixion, copied by a Chinese hand from a European engraving. The heads of the nails on the cross, the sword-hilts and helmets of the soldiers, and the four dice which they are casting in the foreground are touched with gold, and the ornamental border round the rim of the plate is lightly gilded. (D. 9 in.) *Bushell Collection.*

FIG. 47.—ROUND PLATE painted in China, with the arms and crest of the Andros family of Guernsey. A drawing had been sent, with the name of each colour written in the appropriate compartment. The artist has copied the words "red," "green," "blue," but put on wrong colours, not understanding the words. (D. 8¾ in.) *Monkhouse Collection.*

FIG. 48.—OCTAGONAL PLATE of the second service, with the Andros arms emblazoned in the right colours. The ornamental border and floral sprays round the rim are, as usual, of Chinese design. (D. 9$\frac{1}{16}$ in.) *Monkhouse Collection.*

FIG. 49.—TALL VASE of *laquée burgautée* porcelain of the K'ang-hsi period, decorated with a variety of scenes of agricultural and village life in China, inlaid in a background of black lac, which

is spread upon the unglazed body of the vase, the rims and interior only being glazed. The details of the work are executed in thin laminæ of mother-of-pearl, occasionally artificially tinted, so minutely carved that every leaf of a tree is distinct; plates of silver are used for walls of houses, etc., and gold leaf applied at intervals to heighten the general effect. (H. 28 in.) *Bushell Collection.*

FIG. 50.—WINE POT modelled in the shape of the Chinese character Fu (happiness), the first point of the character forming the cover. The handle and spout are coloured yellow, and pencilled with black to imitate wicker-work. The sides are strewn with prunus blossoms touched with over-glaze blue, on a green ground stippled with black. The panels in the middle are painted with Taoist legends—a boy is seen in front offering a deer in a dish to an emperor (perhaps Wu Ti of the Han Dynasty), over whose head an attendant holds a banner screen. (H. 9⅛ in.) *Salting Collection.* No. 990.

FIG. 51.—WINE POT, a companion to the last, modelled in the shape of the Chinese character *shou* (longevity). The handles and spout are painted to imitate basket-work. The sides are decorated with scrolls of pæonies, surrounding foliated panels containing pictures of Taoist scenes, painted, *sur biscuit*, in green, yellow, and blue. On the panel at the back a figure is carrying a branch of peaches stolen from the "tree of life"; in front he is presenting some of the fruit to an emperor. (H. 9⅛ in.) *Salting Collection.* No. 991.

FIG. 52.—PILGRIM BOTTLE (*Pao Yueh P'ing*), with scrolled handles modelled in the shape of branches of polyporus fungus, of Ch'ien-lung blue and white. It is decorated with a complex series of emblematic designs. Two forms of *shou* "longevity" appear, one on the neck, the other in the centre of the wheel of life on the body of the vase. Between the spokes of the wheel are the eight Taoist emblems (*pa an hsien*) tied with flowers by fillets, while the sides and foot of the bottle are covered with bats, symbols of happiness, flying in scrolled clouds. Under the foot is the seal of the Ch'ien-lung period (*see* p. 143). (H. 20 in., d. 15½ in.) *Bushell Collection.*

FIG. 53.—FIGURE of a Chinese lion (*shih-tzŭ*) on a pedestal moulded in white Fuchien porcelain, with a tube at the back to hold an

incense stick. It has a fillet in its mouth and a ball under one of its fore-feet. (H. 5¼ in.) *Monkhouse Collection.*

FIG. 54.—FIGURE of a Kylin (*ch'i-lin*), the Chinese unicorn, with a scaly body and a suggestion of wings upon the shoulders. The pedestal has a sunk panel at the side with a spray of prunus in relief, and an upright tube at the back to hold a joss-stick. Modelled in white Fuchien porcelain. (H. 5¼ in.) *Monkhouse Collection.*

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